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From the Library of the  
Fogg Museum of Art  
Harvard University











# TORLONIA MUSEUM

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P. E. VISCONTI

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# CATALOGUE

OF THE

# TORLONIA MUSEUM

OF

ANCIENT SCULPTURE

with a lithographic plan  
of the buildings in which it is contained



ROME

TIPOGRAFIA TIBERINA

Piazza Borghese, 89.

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1883

POSS. 1ST WORKER  
BATTING UNIVERSITY  
GIF OF PAUL I. SAGRE

1944

1944

1944

1944

1944  
18

# PREFACE TO THE FIRST EDITION

## OF THIS CATALOGUE

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**A**n immense treasure of erudition and art has gradually and unostentatiously been accumulating within the course of many years.

The museum of ancient sculpture formed by Prince Alexander Torlonia, immeasurably exceeding all other private collections, has now no rival except in royal and public galleries, such as the Vatican and Capitol museums and a few others. Yet even to such no small share of the treasures possessed by this new Museum, might well be objects of desire, whilst some few others might even with good reason give rise to a legitimate feeling of envy.

A continuous and immense outlay of money sustained with unfailing constancy, by one who had both the power and the will to devote his riches to the attainment of so noble an object; the favourable opportunities arising from recent well known changes, of making extraordinary and hitherto impossible purchases, oppor-

tunities which a wise liberality never allowed to escape, no expense however great being spared to increase this collection ; the successful result of an extensive series of excavations carried out among the ruins of cities once famous in the world's history, or in the splendid villas which form part of Prince Torlonia's vast possessions ; these are the causes which have happily concurred to bring about the formation of this collection, whose extent is such that whilst fully recognising its perfect completeness we cannot subdue a feeling of incredulous wonder.

The series of pre-Phidias sculptures original as well as imitative in form, must prove of invaluable aid to students of Archæology, from the new and un hoped for light which it brings to bear on the early history of Greek art.

Mythology in all its many and varied branches ; Iconography in the authenticity of its likenesses : a series, which even the Vatican and Capitoline museums cannot rival and which in all probability will never be equalled, of imperial portraits whose authenticity has been placed beyond dispute by an accurate comparison with ancient Roman coins and medals, numbering a hundred and seven subjects, or a hundred and ten by the addition of other personages, contemporaries of the first and second triumvirates. So wonderful is this collection and so varied in its completeness, that the bare recapitulation of its contents gives us a foretaste of the admiration which the sight of the many treasures of ancient sculpture collected in this museum, so perfect



in its endless variety, must necessarily evoke. For, if we take into consideration the many colossal figures and those exceeding life-size ; the skilfully executed groups ; the series of reliefs some of which altogether unique ; the array of busts and hermes which forms in itself a history of art from its best period down to its final decadence ; the grand compositions so familiar to artists and men of learning, which figure on urns and vases, or those carved on sarcophagi of extraordinary size and execution ; and finally a wonderful collection of masterly representations of animal life, it will be readily apparent that any description must fall far short of the actual reality. Having assisted from the very first in carrying out this idea, and contributed to the best of our care to bring it to its present incomparable degree of perfection, we had ever entertained the desire of making the existence of this unexpected treasure known to the artistic world. This design we now carry into effect by the publication of this catalogue, which though not aiming at giving a full description of each subject, a task which would require many volumes, will in its unpretending form enable the reader to gain some idea of this invaluable *emporium* of classic art.

Few ancient sculptures are entirely free from restoration, those very rare specimens which have escaped the injurious effects of time and the hand of man, being justly ranked among the choicest gems of a collection. Of such treasures the Torlonia museum contains even a greater share than is to be found elsewhere.

However, the condition in which such works of art are generally found renders their restoration not only necessary but undeniably commendable. A good number of the works in this museum came originally from the famous Giustiniani Gallery, collected in the early part of the XVII<sup>th</sup> century by the illustrious marquis Vincenzo the founder of the Roman branch of this family, and the most learned connoisseur and collector of his time. Thus it was that in almost every instance the restorations of these particular statues have been left untouched as being the work of the best artists of the day, ably directed by the noble owner himself.

In the case of other equally well known statues, and notably those purchased from the Cesarini family, in whose possession they had been ever since the 16<sup>th</sup> century, and those of the Caetani collection subsequently the property of the Ruspoli family, they were either left untouched, or where restored, the work was so judiciously executed as to greatly enhance the value of the originals. A similar course was pursued with regard to the various statues once forming part of the Cava-  
ceppi, Vitali, and Albacini collections, and the greater portion of those which prior to the publication of the Catalogue in 1870 stood in the Villa Albani on the Nomentan Way, now the property of Prince Alexander Torlonia to whose munificent taste it owes so much of its present splendor.

Again, with regard to new purchases or recent discoveries, the former were only admitted when to their

other merits they added a state of perfect preservation, while as to the latter many of the works brought to light were singularly free from injuries, such being especially the case with those found in the excavations at Porto. In all cases the task of restoring these works to their original form and expression has been carried out with strict regard to the leading idea of the original author, and wherever possible by a careful study of the many ancient works of art which the vast field of archaeology opens out to us.

Considerable experience the result of a long study of ancient art has enabled us to direct this work with comparative ease, yet withal with perfect certainty, the system adopted being similar to that followed by other members of our family in regard to the Chiaromonti and Pio-Clementino museums, and which has been the means of adding so greatly to the importance of these collections, whilst shedding so much lustre on our name.

Nor can I pass over in silence the very valuable aid afforded by Professor Filippo Gnaccarini, whose skill as a restorer of classic antiquities has long been known in the most celebrated museums. Though taken from among us his fame still outlives him; and it is to us a pleasing duty to tender this affectionate tribute to his memory.

We will therefore refrain in this Catalogue from a separate mention of what has been done to restore the various works of art to their proper form, as they now appear; deeming it sufficient to have shown in a clear

manner that all the care expended on these works of art in modern times, has been directed by the best ascertained evidence, and in the sole interest of classic art.

Nor ought we to omit a few words in praise of the distinguished nobleman who with such an outlay of money, and perseverance, has been enabled to attain an end so eminently fruitful of precious results to the history of ancient times and kindred subjects of learned research, whilst at the same time introducing to lovers of art new and remarkable wonders. But, where the things themselves bear so loud a witness to his praise, words must prove insufficient or superfluous. The Torlonia museum from henceforth inseparably connected with his name, will be to Prince Alexander Torlonia a more eloquent testimony of his greatness, than any words could possibly convey.



# PREFACE

## TO THE PRESENT EDITION

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**P**rince Alexander Torlonia having added several halls to his museum, and nearly one hundred new works, has been pleased to entrust me with the task of preparing a new edition of the catalogue, a re-issue rendered absolutely necessary by the considerable additions made to this extensive Torlonia collection.

Under these circumstances I have thought this a fitting opportunity for introducing some few alterations in this catalogue, which my uncle Pietro Ercole of illustrious memory had compiled some few years before his death. This step seemed to me all the more necessary in the first place because very few words were bestowed on the remarkable series of sarcophagi and other classical basreliefs existing in this Museum, and secondly because the Prince at my suggestion, had caused various alterations to be made, which could not be left unnoticed. Among these we may mention the addition of a very rare basrelief of Vesta, which will be noticed on the base of the famous Giustiniani

statue of this goddess (N. 490); a relief which I discovered in the vestibule of the museum, where it had remained unnoticed for many years, though exposed to the gaze of every learned visitor. Again the restoration to its original form of the remarkable group of Peace with the infant Pluto (N. 290); the fine statue of the sitting Venus formerly restored as an Isis (N. 498); a rare colossal head of Africa (N. 267) and many other subjects too numerous to enumerate, and which will be evident to anyone who compares the present issue of the Catalogue with the former one. These improvements were executed by the skilful hand of signor Colombo Castelpoggi who on the death of Professor Filippo Gnaccarini, received from the Prince the appointment of sculptor attached to the Museum. As regards the rich series of imperial busts which is well worthy of a new and careful examination, the only change I have made has been the addition of a noble bust which I believe to be that of Domitia Lucilla, and which had hitherto been wanting in the series of personages connected with the imperial families.

It was the special wish of the Prince that the present edition of the catalogue which is issued under the name of its first compiler, should be written on the same plan as the former one. \* Whilst adhering strictly to this injunction, I have done my best to introduce all

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\* See the preface to the first edition, at page XI.

those improvements which the limited time at my disposal, too short indeed for such a work, allowed me accomplish. However, I hope the time is not far distant when I may be enabled to return to my task with greater leisure for careful and accurate study, so that the description of the Torlonia Museum may become more worthy of its many learned visitors, and of the munificent owner who with indefatigable care and immense outlay has been the means of forming the largest and most classical collection of ancient sculpture, which has ever been, and most likely ever will be, in the possession of a private person.

**Carlo Lodovico Visconti**  
Commissary of Antiquities  
for the Pontifical Museums.







# FIRST GALLERY

## FIRST CORRIDOR

### I.

1. **Torso.** Formerly belonging to a statue of BACCHUS, as shown by the expression of the figure and the peculiar arrangement of the hair, traces of which are to be seen upon the shoulder. The style is good.

*Found on the Appian Way near the ruins of the Villa of the Quintilii.*

**Hard Grecian marble.** M. O. 61.

*It stands on a white marble pedestal.*

\* The Torlonia museum is divided into Galleries, which are divided into halls and corridors, and these again into compartments. For the convenience of visitors every hall and compartment has a progressive number in Roman characters which is given in this catalogue.

- › 2. **Torso.** This may likewise have formed part of a statue of **BACCHUS**. The style which is bold and very good, is further enhanced by the colossal proportions of the figure.

*Found near Casal Rotondo on the Appian Way.*

**Pentelic marble.** M. O. 93.

*It rests on an Attic base of white marble.*

- › 3. **Torso.** Fragment of a youthful statue, life-size, of excellent workmanship.

*Found near the Baths of Caracalla in a vineyard of the Troiani family.*

**Pentelic marble.** M. O. 54.

*It stands on a base of white marble.*

- › 4. **Venus Kestophorus.** *Torso* of a statue smaller than life-size. From the youthful appearance of the limbs it would seem to have represented a maiden under the semblance of Venus. The importance of this work is greatly enhanced by the representation of a *cestus*, a broad girdle or boddice worn by the women, as a support for the breast. The *cestus* was a special attribute of Venus, whose charms and at-

tractions it was supposed to contain, but it is seldom to be met with in statues of this goddess. Beside the left leg is a fragment of an ointment vase pertaining to the bath, a common accessory of the naked Venus.

*Excavations at Porto.*

**Marble of Luni.** M. O. 65.

*It stand on a plinth of white marble.*

5. **Torso.** This belonged to a statue of a personage probably of imperial rank represented with heroic attributes. The style is that of the early part of the reign of the Antonines.

*Found on the Nomentan way near the fourth mile-stone.*

**Grecian marble.** M. O. 80.

*It stands on a plinth of white Carrara marble.*

6. **Portrait** of a Roman matron. *A statue.* Represented under the attributes of Diana. She is clothed with a double close fitting tunic, and wears across the breast the *balteum* which served to support the quiver. The habit of embellishing portraits with the attributes of

some divinity, even in the case of persons not invested with any dignity was very prevalent in Rome during the Empire especially, yet specimens are exceedingly rare. From the fashion of wearing the hair the one under notice may be referred to the time of Trajan. The whole of the right arm and part of the left, as well as the lower part of both legs, are wanting. The eyes are incised.

*Found in the villa of the Quintilii.*

**Grecian marble.** M. 1. 08.

*It stands on a base of white Carrara marble.*

- › 7. **Torso.** Fragment of a seated statue of Silenus and chiefly remarkable as a clever imitation of the withered forms of old age.

*Unknown source.*

**Hard Grecian marble.** M. 0. 54.

*It stands upon an Attic base of white Carrara marble.*

- › 8. **Torso,** of a youthful statue probably a Bacchus from the roundness of the limbs, and the lock of hair falling on

the right shoulder. Inserted in the folds of the chlamys which falls over the left shoulder are the fingers of a small hand, whence it may be inferred that the god was grouped with a smaller figure of a Satyr or Faun.

*Found in the excavations of Porto.*

**Parian marble.** M. O. 67.

*It stands on a base of white Carrara marble.*

9. **Torso.** Diana in hunting attire, an oft repeated subject, wherein she is represented with the peplum drawn closely round her person for greater freedom of movement.

*Found near the Latin gate.*

**Grecian marble.** M. O. 42.

*It stands on an Attic base of white Carrara marble.*

10. **Torso** of Venus. The attitude of this figure which is smaller than life-size is similar to that of the Medicean and Capitoline Venus. The style is good.

*Unknown source.*

**Grecian marble.** M. O. 47.

*It stands on a base of white Carrara marble.*

## II.

- › 11. **Faun.** One of the many repetitions of the famous original by Praxiteles. Part of the arms and legs are wanting.

*Found in the villa of the Quintilii.*

**Grecian marble.** M. 1. 23.

*It stands on a base of white marble.*

- › 12. **A boy.** *Unknown portrait.* Life-size, he is clothed with a tunic and the pretexta, and wears the bulla, on his breast. The arrangement of the drapery is fine. At his feet is a casket to contain papyri and in his hand a book, an evident allusion to his studious habits. Special attention should be bestowed on the leather strap used in carrying the volume, as it is rarely to be found represented in sculpture.

*Found at Centocelle.*

**Pentelic marble.** M. 1. 28.

- › 13. **Corinthian capital.** It varies somewhat from the ordinary style as it contains

only one row of leaves. It is roughly hewn in a rare black Egyptian granite, and had probably been brought so from the quarry, to be finished by the skilful hand of the artist. It came from Porto where have been found many other unfinished statues and blocks of marble brought from the quarry and deposited there on their arrival.

*Excavations at Porto.*

**Black Egyptian granite.** M. O. 35. ×  
M. O. 54. × M. O. 55.

Inserted in the base of this capital is a fragment of a graceful ornament, belonging in all likelihood to a sepulchral monument, representing a sparrow holding a lizard by the tail and having beside it an owl. The execution is good.

*Found at Porto.*

- » 14. **Capital.** Composite order, fantastic style. It is a rare and almost unique specimen of this class of sculpture. In the centre is a trophy of Gallic arms and on either side a woman with dishevelled hair and mournful countenance. A similar trophy occurs on the opposite

side flanked by two prisoners with their arms bound behind their backs. The abacus is supported by winged victories, one at each of the four angles, holding a loose wreath. The work before us is evidently of the time of Septimius Severus, and probably was part of a trophy erected in his honour. The material is a kind of limestone called *palombino*. It has been much injured by fire.

*Found at Porto.*

**Palombino.** M. O. 32. X M. O. 44. X M. O. 44.

- » 15. **Boy.** *A life-size statue.* He wears the bulla, and is clothed with a tunic and pre-texta. Subject unknown, execution good. In the left hand is the usual symbol of a book.

*Found on the Appian Way.*

**Grecian Marble.** M. 1. 28.

- » 16. **Shepherd** preparing to perform a sacrifice. His left hand supports a hem of his rustic tunic, in the folds of which he carries bunches of grapes and other fruit. The right arm is extended, whilst the hand grasps a lamb by the paws.



A further symbol of the intended sacrifice is afforded by the crown of pine leaves which binds his temples. On the trunk of a tree against which the figure is supported is a lizard, an appropriate attribute of a pastoral subject. The execution is good, and the state of preservation perfect.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 20.

### III.

- 17. **Faun.** *A statue.* A crown of pine wreaths encircles the head of the follower of Bacchus, whose left arm supports the nebrys in the folds of which are bunches of grapes and other fruit. In his left hand is the pedom. The *fistula* hangs from the trunk of a tree which serves to support the figure near the left leg. The style is bold and highly effective.

*Found in 1809 in the excavations at Roma Vecchia.*

**Greek marble.** M. 1. 52.

- › 18. **Palæmon (?)**. *A statue*. The youthful appearance of the figure and the presence of the dolphin seem to place beyond doubt that it was intended to represent Palæmon or Melicertes, known among the Latins as Portumnus, son of Ino-Leucothea, a marine deity held in especial veneration at Megara and Corinth. This subject which is very rare, may likewise have been meant for a young man of Imperial rank under the semblance of Neptune.

*Giustiniani Gallery.*

**Pentelic marble.** M. 1. 53.

- › 19. **Isis**. *A bust*. Remarkable for the rarity of the stone as well as for its style and execution. It is a specimen of the imitative art of the time of Hadrian.

*Found in Hadrian's villa at Tivoli.*

**Black granite.** M. 0. 50.

- › 20. **A leg of a sacred tripod**. On it are two busts of Egyptian deities, the upper being Isis and the under one Typhon the genius of evil, the latter being represented with the usual uncouth ap-

pearance and deformities. It is a good specimen of the imitative style, and is further remarkable for the quality of the marble.

*It was found at Porto and once probably stood in the large Serapeum of that emporium.*

**Red porphyry of a rare and darker hue than usual.** M. O. 70.

- › 21. **Dancing Faun.** A clever repetition of a well-known original. The lively follower of Bacchus, bends slightly forward in the act of dancing to the accompaniment of the *crotalus* which he holds in his upraised left hand, and the *scamillo* which may be seen under his foot. In his left he holds the upper end of the pedum, which rests upon the tree.

*Found at Roma Vecchia.*

**Grecian marble.** M. 1. 55.

- › 22. **Bacchus.** A statue. Represented with the usual attributes and a crown of ivy round his temples. On his right shoulder is a hem of the nebrys which falls in graceful folds over his back and is gathered upon the left arm. In

his right hand he raises a cup, whilst the left grasps the thyrsus or staff. His feet are protected by sandals. Near the left leg is a tree against which the figure is reclining. The general effect is good.

*Found at Centocelle.*

**Grecian marble.** M. 1. 55.

#### IV.

- › 23. **Unknown female portrait.** *A bust.* The person represented is of the time of the Flavii as shown by the peculiar arrangement of the hair. On the scroll above the base is the following inscription:

IVNIA · M · F.  
FLAVILLA

(*Junia Marci filia Flavilla*): evidently the name of this woman.

*Giustiniani Gallery.*

**Marble of Luni.** M. 0. 50.

24. **Athlete.** *A head* placed on a bust. The style is that of Lysippus.

*Giustiniani Gallery.*

**Greek marble.** Height including base.  
M. O. 60.

25. **Hercules triumphant.** *A statue.* Represented without a beard. His right hand grasps the club which rests upon the ground. The left arm and tree against which he leans are partly covered by the skin of the Nemean lion. His closing task is symbolized by the golden apples of the Hesperides which he holds in his left hand.

*Giustiniani Gallery.*

**Greek marble.** M. 1. 86.

26. **Venus.** *A statue.* The goddess whose tresses are bound over her forehead is represented nude in the act of entering or leaving the bath. The right hand is raised in an attitude of modesty whilst she rests upon a support over which some drapery is thrown. Below it is the vase for ointment. This fine statue is an imitation of the famous Venus of Cnidos, and it is further re-

markable for its excellent state of preservation.

*Giustiniani Gallery.*

**Pentelic marble.** M. 2. 05.

› 27. **Unknown male portrait.** *Draped bust.*

This represents a personage who lived in the first age of the Empire and has some likeness to the features of the triumvir M. Antonius. The expression is characteristic and strongly marked. It aims at great exactness.

*Found in the Sabine district in excavating a farm called « degli Arci » on the site of the ancient city of Curi.*

**Marble of Luni.** M. 0. 55.

› 28. **Unknown female portrait.** *Draped bust.*

The arrangement of the hair shows that this person already of middle age lived in the time of the second Antonines. The marble head is inserted on a bust of hard limestone. The eyes are incised.

*Found in the excavations of Porto.*

**Luni marble and limestone.** M. 0. 60.

V.

29. **Unknown bearded portrait.** *A hermes.*

The expression of the countenance is austere, the execution worthy of praise.

*Found on the Appian Way.*

**Luni marble.** M. O. 33.

30. **Lysias.** *A hermes.* We have here a representation of the celebrated Athenian orator who about the middle of the fifth century before the vulgar era, contributed so greatly to drive the tyrants from his native country, and re-establish the republican form of government. One of the best representations of him is undoubtedly that before us. It holds a middle place between such portraits as represent him in his youth and such as portray him at a more advanced age. The execution is remarkably perfect, the expression admirable.

*Found at Porto.*

**Grecian marble.** M. O. 43.

31. **Isis.** *A statue.* The modern restoration has given this statue the attributes of

Ceres, but the shape and the disposition of the fringed upper garment which is knotted on the front of the breast is a sufficient proof that the original represents Isis, or one of her priestesses. It is also one of the rare sculptures executed in two marbles of different hues, which serve as a demonstration and proof of the taste of the ancient school for figures sculptured and painted; the colours in this case being represented by the natural hue of the marble. The execution and the material unite to enhance the value of this figure.

*Giustiniani Gallery.*

**Milesian marble**, called « bigio morato. » The head arms and feet are of white marble and so had been inserted originally. The feet and arms as they now exist are a restoration. M. 2.

- » 32. **Ceres (?)**. *A statue*. This figure is in the act of stepping with a quick movement to the right. She is clothed in a tunic with half sleeves, and has her upper garment fringed and knotted on the breast as in the preceding statue in the manner in which art usually represented Isis and her priestesses. In the restoration however a short sceptre has been placed in her right hand and a small



bundle of ears of corn in her left, thus transforming her into a Ceres or a Proserpine. A statue in every respect similar is in the museum of the Villa Borghese. All the draped portion of the figure is executed in *milesian* marble which is thought to be the same as *bigio morato*.

*Giustiniani Gallery.*

***Bigio morato marble.*** The head wears a high crown, the arms and feet have been restored in white marble. M. 2.

33. **Isocrates.** *A hermes.* We recognise in this marble a representation of the celebrated Athenian orator who was one of the most powerful statesmen of his day. The sweetness and harmony of the style are alike worthy of admiration. He was so ardent a lover of his native country that he refused to survive her disgrace, and upon hearing of the defeat the Greeks at Chæronea he committed suicide by starvation. His fellow citizens honoured him by dedicating statues to his memory. This portrait while retaining the outlines and form of the countenance, as also the fashion of the hair

and beard, which in all respect correspond to the few known authentic statues of him, has been invested by the mastery of art with that grand expression by which Greek sculptors were wont to give an air of nobility to their representations of renowned characters, when handing them down to future ages. It is in a state of perfect preservation.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 25.

- » 34. **Bearded Bacchus.** *A hermes.* This is an imitation of the fine and majestic type conceived by the ancient Greek schools. The head is crowned with the *strophium*; the hair is divided on the forehead and descends in two locks on the fore and hind part of the shoulders.

*Found at Tivoli.*

**Grecian marble.** M. O. 57.

## VI.

- » 35. **Roman lady.** *A statue.* This personage has been represented under the attributes of

the Muse Polhymnia whose well known type is ably reproduced in the present statue, which belongs to the best period of the empire. It is in a remarkable state of preservation. The head which has been restored is ornamented with the *stephane*.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 25.

- » 36. **Hercules.** *A group.* His last labour according to some traditions is represented in this beautiful sculpture. The hero who is in the act of walking holds his club over his left shoulder, while his arm is wrapped in the skin of the lion. The right arm is stretched downwards as if holding by a chain the three headed monster whom he has dragged from Tartarus. In the restoration however the apples of the Hesperides have been placed in his hand.

*Giustiniani Gallery.*

**Grecian marble.** M. 2.

- » 37. **Torso.** *Male.* This belonged to a statue of an athlete in repose. The style is worthy of praise.

*Villa of Lucius Verus at Acqua Traversa.*

**Grecian marble.** M. O. 65.

- › 38. **Torso.** *Male.* From the character of the figure this is recognizable as an Apollo. The god is represented in an attitude of repose. His arm rests upon his side. Some of the fingers of the right hand are still visible. The style is good.

*Torre Carbone.*

**Luni marble.** M. O. 65.

- › 39. **Æsculapius.** *A statue.* In this sculpture we see the healing god of Epidaurus accompanied by his usual attributes which art has preserved immutable. Half naked and draped after the fashion of Jupiter he leans upon the stick which he holds in his right hand. Around it is wreathed the serpent the symbol of health and life. In his left hand which is stretched forth he holds the patera. Considering how universally diffused was the worship of this god it is remarkable how few of his statues have reached our times.

*Villa of Sallust.*

**Luni marble.** M. 1. 60.

- 40. **Mercury.** *A statue.* The messenger of the Gods is represented in this marble in an attitude of repose. The chlamys is folded on the left side, and upon it rests the right arm. His left arm hangs downward and holds the caduceus. The whole composition is one of unusual elegance.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 60.

## VII.

- 41. **Venus.** *A statue.* The goddess is represented semi-nude in the attitude of the Capitoline Venus, but the drapery is gathered together and knotted on the hips. The execution is fine, and the state of preservation remarkably perfect.

*Giustiniani Gallery.*

**Luni marble.** M. 1. 60.

- 42. **Unknown female portrait.** *A statue.* This figure with veiled head is represented under the usual type of modesty. The right arm is raised towards the chin, and

is supported by the left hand which holds a roll. Artistic skill and an admirable state of preservation are alike conspicuous in this fine statue of an unknown personage.

*Giustiniani Gallery.*

**Grecian marble.** M. 1 50.

» 43. **Unknown male portrait.** *A hermes.*

This personage is without a beard, of mature age, and wears the *strophium* around his hair. The portrait is probably that of some philosopher or poet. The features are somewhat similar to those of the Emperor Claudius, and the likeness is enhanced by the peculiarity of the ears which are overlapping and projecting. A fine sculpture.

*Found at Ostia.*

**Grecian marble.** M. 0. 65.

44. **Apollo, or a young Athlete.** *A hermes.*

This fine head preserves the same type as a well known statue in the Villa Albani, commonly called « Orestes. » From the inscription engraved on this statue we know it to be the work of Stephanos a pupil of Praxiteles, the latter

of whom worked in Rome in the time of Pompey the Great. The celebrity of this statue is attested by the many examples of it which are preserved both as heads and as busts. As its style is one peculiar to the ancient schools, we may well infer that Stephanos the artist copied it from a specimen executed in times much anterior to his own.

*Vitali Collection.*

**Luni marble.** M. O. 60.

- » 45. **Faun.** *A statue.* The proper characteristic assigned by art to Fauns was a vivacity and lightness of motion which they gained from their sylvan nature, and partly from their kindred to the wild denizens of the forest. This sculpture which is of a type reproduced in divers ways, is thoroughly imbued with this idea of which it is in fact an admirable example. In a playful manner the Faun with his pedom is rousing a tiger at his feet. Beneath the tiger is seen a vase upset out of which wine is flowing. From the right shoulder of the Faun the nebrys falls upon his left arm, and

in it are heaped up fruit and bunches of grapes. The tiger and the vase admirably serve as a support to the statue.

*Found at Roma Vecchia.*

**Grecian marble.** M. 1. 73.

- » 46. **Bacchus.** *A statue.* The god of vintages is represented as holding in his right hand a large bunch of grapes. His left hand was once no doubt supported by the thyrsus, but this is now wanting. From his left shoulder the skin of the leopard falls upon his arm. The trunk of a tree is close by his right leg.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 60.

## VIII.

- » 47. **Venus Anadyomene.** *A statue.* The Goddess has her mantle knotted on her hips, and is in the act of pressing the moisture from her hair with both hands. There is a wonderful beauty in this figure. It was probably intended origi-



nally to be placed over a fountain which should reflect the image of the Goddess. Various replicas of this work have been discovered one of which is in the Museum at Naples, and one in the Braccio Nuovo of the Vatican. The figure before us is conspicuous also for its size. There is great freedom in the style. The drapery is well executed.

*It came from the excavations at Roma Vecchia.*

**Grecian marble.** M. 1. 60.

- » 48. **Diana as Goddess of the Chase.** *A statue.* She is represented clad in a girt up garment. The mantle is wrapped closely round her person so as not to hinder the rapid movements necessary in the chase. She pauses in her course to take an arrow from her quiver, and fit it to her bow. The dog by which she is accompanied fixes his gaze upon her so as to follow her every sign. Her right arm hangs down; in the hand there are traces of the bow. A trunk of a tree serves as a support to her right leg. The execution is admirable.

*Giustiniani Gallery.*

**Luni marble.** M. 1. 65.

- 49. **Aristotle.** *A hermes.* The philosopher of Stagira the acknowledged fountain head of learning is unmistakably represented in this Hermes. His chin is shaved, and he is thus distinguished from all contemporary philosophers who wore long beards. His statues besides having this special characteristic, demonstrate at the same time his energy, and his habits of deep meditation. This bust which corresponds remarkably with the well known statue in the Palazzo Spada is one of the very rare portraits of this eminent man.

*Brought from the Imperial Villa at Porto d'Anzio.*

**Grecian marble.** M. O. 55.

- 50. **Sleep.** *A hermes.* This Deity which was worshipped in ancient forms of religion, and invoked by the poets, was personified by art from the very remotest ages, whence it was that such images always retained a certain archaic character. The winged diadem was his special attribute, and something of the butterfly nature is often to be traced in the wings, as if to indicate the

light and fleeting nature of dreams. This hermes represents the Deity almost in the same form as he is seen on the coins of the « Tizia » family. His eyes are hollow so as to admit of the insertion of eye-balls of some other material. A statue of great rarity.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 57.

- » 51. **Apollo.** *A statue.* The God is in the act of descending from a rock. In the meanwhile with his right hand he takes an arrow from the quiver in order to fit it to the bow which once he must have had in his left hand. From the direction of his glance it seems as if he were intending to discharge his arrow against some object placed below. His mantle falling from his right shoulder is gathered up in folds behind, and together with the rock serves as a support to the statue on the left side. His hair is dressed in female fashion.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 65.

- » 52. **Marcus Aurelius,** as a youth. *A statue.*  
The adopted son of Antoninus Pius,

destined to succeed him in the Imperial dignity, is here represented after the heroic manner. The Chlamys, which only partly covers his naked form is knotted on the right shoulder, but hangs behind him from his left arm below the knee. The right arm is stretched out a little, in the left hand he holds a globe. Execution good.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 57.

## IX.

- › 53. **Mercury.** *A hermes.* He is represented as the God of the Palestra, wearing the crown of an athlete the ribbons of which fall upon his shoulders. From the cavities existing in the eyes we may conclude that these were originally of a different substance. Style good.

*Vitali Collection.*

**Grecian marble.** M. 0. 50.

- › 54. **Female head.** Ideal. Greek style. *A hermes.* The abundant crisply dres-

sed hair is bound by a ribbon passing many times round the head, broader where it has to support the hair under the occiput (*opistosphendone*). It recalls the head of the Hellespontine or Marpesian sibyl represented on the coins of the Carisian, and other Roman families. Good style.

*Found in the Villa of the Quintilii near the Appian Way.*

**Grecian marble.** M. O. 48.

- 55. **Bacchus.** *A statue.* He leans on his left leg which is supported by the trunk of a tree. His head is crowned with ivy and vine leaves. A vase is in his right-hand, and in his left a cup. The execution is bold.

*Cavaceppi Collection.*

**Grecian marble.** M. 1. 65.

- 56. **Hercules.** *A statue.* This sculpture is a free imitation of the Hercules of Lysippus, known also by the replica made of it by the Athenian sculptor Glycon in the statuë called the Farnese Hercules. The grandiose character, and the masterly execution

of this work render its value exceedingly great. Its state of preservation is remarkable.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 95.

- › 57. **Mercury.** *A hermes.* He is represented as the God of the Palestra. The eyes were of a different material from the rest of the statue. Style very good, equal to that described under number 53.

*Villa of the Quintilii.*

**Grecian marble.** M. 1. 50.

- › 58. **Hermes.** Female. Of a type similar to that described under number 54. The eyes were of a different material.

*Vitali Collection.*

**Pentelic marble.** M. 0. 48.

## X.

- › 59. **Mercury.** *A statue.* He is represented as the God of Commerce. His head is covered with the *petasus*. His right

hand is raised and holds a purse the emblem of the wealth amassed by trade. He holds in his left hand the caduceus, the symbol of concord and peace and therefore of wealth. These two attributes have been restored in modern times in imitation of ancient statues of this God which have the same emblems. The trunk of a tree is near the left leg.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 55.

- 60. **Leda.** *A group.* The many replicas of this group which have been discovered, all bearing the type of the second Athenian school prove how great a value was attached to this sculpture by the ancients. The youthful figure is rising from the rock on which she was seated, and is in the act of hiding under her mantle Jupiter disguised as a swan, in order to defend him from the eagle by which he is pursued. Under Leda's left foot is a footstool. The execution is carefully carried out.

*It comes from the excavations of Porto.*

**Pentelic marble.** M. 1. 42.

- › 61. **Venus.** *A statue.* Naked to the hips and resting upon her right leg, she has the lower part of her person down to the feet closely draped. With one arm she hides her breast, with the other she gathers up her mantle on her side. This type which the ancients so loved to reproduce is one of the most artistic of the many compositions inspired by this Deity. This work undoubtedly belongs to the most flourishing period of the Roman Empire.

*Found in the Villa of Lucius Verus at Acquá Traversa.*

**Grecian marble.** M. 1. 40.

- › 62. **Minerva.** *A statue.* She is represented as the Goddess of Wisdom. This statue belongs to a noble type of art. The folds of the drapery are in good style. The symbol of the owl placed in her left hand has been restored in accordance with other representations of this Deity. She is clad in the sleeveless *chiton* and a short upper mantle girt round her sides by a ribbon. She leans with her right hand on a lance.

*Giustiniani Gallery.*

**Luni marble.** M. 1. 82.



## SECOND CORRIDOR

*Turning to the right hand:*

### XI.

63. **Carneades.** *A hermes.* The celebrated orator and philosopher of Cyrene who was sent as ambassador by the Athenians to the Roman Senate, and memorable in Roman history on account of his eloquence is represented in this marble. We see in this sculpture a life like portrait of this personage with traces of that neglect of his personal appearance which was characteristic of the man. Portraits of Carneades are extremely rare.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 48.

- › 64. **Livia.** *A seated statue in the style of the Agrippina.* This lovely work shows us the wife of Augustus seated in a chair, her left arm resting on the back in a dignified and at the same time easy posture, well suited to a lady of sovereign rank. The execution of the drapery is accurate, and in the best taste. Her head is adorned with a crown. Any representations of Livia even of less size and perfection than this one, are considered among the rarest treasures of art collections, although from the long reigns of her husband Augustus; and her son Tiberius, the contrary might have been expected. The statue before us executed by an artist of the Greco-Roman school, is like other similar ones thought to be an imitation of a celebrated Greek original likewise in this collection, and which will be described under number 77.

*Found in the villa of the Gordiani on the Via Labicana.*

**Luni marble.** M. 1. 30. × M. 1. 20.

- › 65. **Zeno the Stoic.** *A hermes.* This philo-

sopher who asserted the great maxim that the only true happiness lies in virtue, gained great celebrity. He had a numerous following, and hence his statues were widely diffused. That before us is one of the best executed of these, and represents in a remarkable manner his special characteristics.

*Found in the villa of the Quintilii near the Appian way.*

**Grecian marble.** M. O. 47.

66. **Metrodorus.** *A hermes*, representing the disciple and inseparable companion of Epicurus who on this account, was always associated with him in all the honours paid him by the numerous disciples of his school. This portrait is one of the most authentic preserved to us, a fact sufficiently confirmed by repeated comparisons with others. The best known is the one in the Capitoline museum which under the form of a double-headed hermes represents him united to his master. It likewise bears an inscription.

*Vitali Collection.*

**Pentelic marble.** M. O. 38.

- › 67. **Alcibiades.** *A hermes.* This is perhaps the finest and best preserved portrait of this famous Athenian who gave his name to the age in which he lived, and whose memory has come down to our times. None of the special characteristics which distinguished his appearance are wanting in this portrait, even to the peculiar style of beard which is divided into tiny curls below the chin. The historical character of the man is therefore traceable in the face, which bears unmistakeable tokens of a proud disposition and lofty intellect. We know that Hadrian caused a Hermes to be placed upon his tomb at Melissa. The portrait before us which greatly resembles those in the Chiaromonti and Capitoline museums, proves the original to have belonged to the finest period of art.

*It came from the Villa Albani where it was classed among the unknown portraits.*

**Grecian marble.** M. O. 58.



*Entering the next division:*

## XII.

- » 68. **Latona**, in the act of saving her young children from the serpent Python. A small-sized *statue*. It is a copy of the work of Euphranor a disciple of Praxiteles, and is familiar to us from having been engraved on certain coins of Asia Minor, and notably one of Ephesus. The statue before us and another highly damaged one in the Capitol, are the only marble representations of this noble work which have been preserved.

*Villa Torlonia on the Nomentan Way.*

**Grecian marble.** M. O. 91.

*It rests on a pilaster veneered with a rare marble called « Astracane » and having a base and moulding of Carrara marble M. 1. 48.*

- » 69. **Boy.** A statue smaller than life size. He wears the « *subucula* » or shirt, in

the folds of which supported by his left hand, he carries bunches of grapes and other fruit, among which a pomegranate. A fragment of partly polished marble supports his left leg. This work is full of grace and natural freedom.

*Cavaceppi Collection.*

**Grecian marble.** M. O. 87.

*It is mounted on a pedestal like the preceding one.*

- › 70. **Isis (?)**. A statue larger than life. It has been called an Isis on account of the « sistrus » which a modern restorer has placed in her right hand. The head is crowned with roses from which we are led to infer that this statue was intended to represent one of the muses. She is clothed in an ample tunic girt up around her, and wears the peplum over which is an upper mantle of rough texture with hairy lining and having two holes for the arms. This arrangement reminds us by its form of the upper garment of the so-called Flora in the Capitoline Museum, and others of a like character. One of the garments is bound up by means of a

double ribbon with fringed ends which fall down to the middle of the person. On the feet are shoes. The type and execution of this figure are worthy of note.

*Imperial Villa originally belonging to the  
Quintilii on the Appian Way.*

**Grecian marble.** M. 1 80.

- › 71. **Portrait.** A Roman personage under the garb of Apollo. *A statue.* The features bear some likeness to those of Sextus the son of Pompey, a fact which greatly enhances the rarity of the subject. The figure holds the bow with his left arm bent, while with his right arm hanging down he grasps the thong of the quiver. The trunk of a tree serves as a support to his left leg, and over this the chlamys is thrown with a fine arrangement of the folds. The statue before us severe in style and finely sculptured is, as respects the attitude, similar to another one of Apollo which will be described under N. 126.

*It was found in the vicinity of Ardea.*

**Grecian marble.** M. 1. 80.

- › 72. **Tiberius.** *A statue* less than life-size. He is represented in heroic attitude with his head crowned with laurel. He leans with his left hand on the sceptre which is wanting. The trunk of a tree is near his right leg. Workmanship elegant.

*Vitali Collection.*

**Luni marble.** M. O. 70.

*Placed on a pilaster like that of N. 69.*

- › 73. **Harpocrate.** *A statue.* The divine youth of the Alexandrine triad is represented in the accustomed boyish attitude of laying his finger upon his mouth. The cornucopia which he has upon his right arm and the staff entwined with a serpent on which he leans mark this figure with the attributes of a « *panthea* » statue; the first attribute belonging to Fortune, and the second to Æsculapius. The deities are often thus indicated in gems and other works in metal, but they are rarely seen in marble.

*Giustiniani Gallery.*

**Luni marble.** M. O. 85.

*Placed on a pedestal like that of N. 69.*



### XIII.

- › 74. **Unknown portrait.** *A bust.* It is recognizable as belonging to the era of the second Antonines. The head of white marble is inserted in a bust of *affricano*, on which is sculptured the drapery and cuirass.

*Giustiniani Gallery.*

**Pentelic and African marble.** M. O. 77.

*Placed on a short column of Carystian marble (cipollino), which has an Attic base of hard grecian marble. M. 1. 22. Diam. M. O. 32. × M. O. 34.*

- › 75. **Leucothea (?)**. *A bust.* Larger than life with ideal features in the greek style. Her luxuriant tresses are divided on the forehead and brought back in large locks towards the occiput, where they are rolled into one mass which falls down upon the back. Two locks hang over the breast. The style is broad and the execution free.

*Found in the excavations of the Caffarella in the year 1878.*

**Grechetto marble.** M. O. 75.

*Placed on a short column of Carystian marble like that of the preceeding number.*

- › 76. **Discobolos.** *A statue.* It presents the same type as the well known one in the hall of the Biga in the Vatican Museum, commonly called the Discobolos of Naucides, but which more probably from its Attic type is to be attributed to Alcamenes a disciple of Phidias.

*Found in the villa of Lucius Verus at Acqua Traversa.*

**Pentelic marble.** M. O. 85.

- › 77. **Female portrait.** *A seated statue.* In this very noble figure has lately been recognized a remarkable greek original belonging to the fourth century before the vulgar era, and from which have probably been derived the beautiful Roman examples of seated female figures which are called Agrippinas, because the elder and the younger Agrippina seem to have been the first in Rome to be portrayed in this manner. It is not improbable that the statue before us was intended for a

likeness of Olympias the mother of Alexander, and this conjecture is confirmed among other things by the Molossian dog crouching under the seat, since this same Olympias had for her inheritance the country of the Molossi. This excellent statue was formerly placed among the ornaments on the « Spina » of the circus of Maxentius, and was found there in the year 1824 during the excavations made by Duke D. Giovanni Torlonia, father of the present Prince and owner of this museum. When found it wanted the head, left shoulder, and the whole of the arm and other parts less worthy of consideration, which have been well restored by Launitz a disciple of Thorwaldsen. It is one of the most precious marbles of this collection.

*Torlonia Collection.*

**Grecian marble.** M. 1. 80. × 0. 48.

• 78. **Unknown portrait of a Roman personage.**

*A bust.* The head sculptured in white marble is inserted in a draped bust of beautiful *alabastro fiorito*. This personage bears the distinctive mark of the

*trabea* indicated by a species of band which crosses the breast. This was a distinction which belonged only to the highest rank of the Roman senate. The beardless cheeks and the style of the hair mark it as belonging to the first age of the empire.

*Giustiniani Gallery.*

**Greek marble and alabaster.** M. O. 76.

*Placed on a short column like that of N. 75.*

- 79. **Unknown male bust.** This represents a Roman personage with a clipped beard, who lived about the time of the first Antonines.

*Purchased by Prince Torlonia.*

**Luni marble.** M. O. 70.

#### XIV.

- 80. **Portrait unknown. A bust.** This represents a personage who lived in the time of the Flavii. He has short and crisp hair in short curls, formed with a drill. The expression of the countenance

is serious ; the lips are thin and closely pressed, and rendered with great truthfulness of art.

*Giustiniani Gallery.*

**Luni marble.** M. O. 67.

*Placed upon a pedestal of milesian marble which has a base of white marble. Height 3 feet 11 inches ; diam. 1 foot.*

- › 81. **Cybele.** *A head.* This head of the goddess with rich and crisp masses of hair is surrounded by a lofty crown or *stephane*, on which are seen the turrets which form its distinctive ornament. The head before us was anciently that of a statue. It rests on a small pediment.

*Giustiniani Gallery.*

**Luni marble.** M. O. 50

*Placed on a fragment of a column of Carystian marble having an Attic base of white marble. M. 1. 32.*

- › 82. **Philosopher** seated. *A statue.* This was well known to artists under the name of the « Ruspoli Philosopher. » It was however originally the property of the Caetani who left it in their palace in the Corso when this latter came into

the possession of the Ruspoli. The personage of advanced years, bearded and almost bald is clad in the philosopher's cloak which is thrown over his left shoulder and the lower half of his person in such a manner, as to leave uncovered only the right shoulder and arm in which he holds a volume. The figure with the right leg advanced turns somewhat to the left as if in the act of listening to some one who is addressing him on that side, the wrinkled forehead revealing the deep attention which he is bestowing. This is one of the most valuable examples of this kind of representative statues, and reminds us by the excellency of its style and breadth of expression, of the renowned Vatican statues of Menander and Posidippos.

*Caetani-Ruspoli collection.*

**Grecian marble.** M. 1. 60. X M. O. 62.

- 83. **A Roman and his wife.** *A group.* Such works were commonly intended for sepulchral ornaments testifying to the undying constancy of the survivor. A charming simplicity of expression, al-

ways the chief characteristic of a truthful representation pervades this group. The man wears the tunic and toga, whilst the woman is clothed in a *stola* and *palla*. Their hands are joined as a symbol of their union. Such specimens of sepulchral groups in high relief are very rare. The one before us belongs to the Antonine era.

*Giustiniani Gallery.*

**Luni marble.** M. 1. 83.

- › 84. **Unknown male beardless portrait.** *A bust.* The hair is arranged in small locks around the forehead. This work which is undoubtedly of the time of the Flavii is remarkable for the extreme truthfulness of its lineaments and expression.

*Giustiniani Gallery.*

**Luni marble.** M. 0. 63.

*It stands upon a short pedestal of Portasanta, a rare quality of marble which according to some was anciently called iassense. This fine specimen is mounted on an Attic base of white marble. Height. M. 1. 20. Diam. M. 0. 33.*

- › 85. **Portrait.** Unknown female head under the semblance of Cybele. The arrange-

ment of the hair and the style of art are evidently of the time of the second Antonines. The head is crowned with turrets, the hair being crisp and voluminous. The size of the eyes and peculiarity of their position would lead us to conclude that it was a portrait. The pupils are incised.

*Giustiniani Gallery.*

**Luni marble.** M. O. 75.

*It stands on a short column of carystian marble having an attic base of Carrara marble. Height M. 1. 17. Diam. M. O. 35.*

## XV.

- › 86. **Mercury.** *A bust.* Of excellent workmanship and remarkable for the attitude of the upraised right arm, which recalls the Mercury with the infant Bacchus of Praxiteles found in the temple of Inno at Olympia.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 90.

*It stands on a short column of African marble mounted upon a base of Carrara marble. Height. M. 1. 11. Diam. M. O. 39.*



87. **Portrait.** Unknown female draped bust, remarkable for the careful arrangement of the hair which was peculiar to women of imperial rank during the III century. The eyebrows are heavy, but the face has a pleasing expression. The pupils of the eyes are incised.

*Vitali Collection.*

**Luni Marble.** M. O. 38.

*It rests upon a short column of grey mile-sian marble having an Attic base of Carrara marble. Height. M. 1. 11. Diam. M. O. 39.*

88. **Venus.** *A statue.* Represented in the act of leaving the bath. The left hand supports the drapery which falls in graceful folds from the hips, whilst in the right is an ointment vase. The execution is good, this work being like many other similar ones a copy of a favourite original.

*Giustiniani Gallery.*

**Pentelic marble.** M. 1. 63.

89. **Apollo citharædos.** *A statue.* His attitude is one of repose, the right arm resting upon his head. The left which

is enveloped in the folds of the chlamys holds the lyre which rests upon the trunk of a tree, the whole forming a support to the figure, which is a well executed replica of an ancient well-known work.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 90.

- 90. **Portrait.** Unknown male bust partly draped. Remarkable for its expression, this portrait probably represents some municipal personage in heroic attire. The bosom is bare, and the arms indicated. The execution is good, and the date about the time of Hadrian.

*Found at Gabii.*

**Luni marble.** M. 0. 70.

*It rests upon a short column of grey marble having a base of white marble. Height. M. 1. 17. Diam. M. 0. 35.*

- 91. **Alexander the Great.** A bust. The authenticity of this portrait is placed beyond doubt by its perfect resemblance to other busts of the Macedonian conqueror. The abundant hair is encircled with a diadem. This work which is a

careful rendering of a faultless original belongs however to the Imperial period, when the feeling of admiration for the Grecian hero having been newly awakened in Rome, his statues became the object of special veneration.

*Giustiniani Gallery.*

**Luni marble.** M. O. 77.

*It stands on a short column of grey marble similar to that described under the preceeding number.*

## XVI.

- 92. **Eros.** *A bust.* In all probability the portrait of a child represented under this form. The execution is good.

*Appian Way near Casale Rotondo.*

**Grecian marble.** M. 1. 50.

*It stands on a short column of carystian (Cipollino) marble, having an Attic base of white marble. Height. M. 1. 22. Diam. M. O. 34.*

- » 93. **Venus** (?). An ideal female *head*. The expression is pleasing. A double band of ribbon drawn across the forehead serves to bind the hair, two locks of which fall upon the shoulders.

*Cavaceppi Collection.*

**Grecian marble.** M. O. 50.

*It is mounted on a pedestal similar to the preceeding one.*

- » 94. **Æsculapius**. A statue larger than life. The god of Epidaurus and giver of health, is represented under his usual attributes in this statue, which for majesty of expression and artistic excellence is probably unequalled. The knotty and distorted staff around which the domestic serpent is entwined, is of a size, never before attempted. The graceful folds of his ample and magnificent pallium are rendered with unsurpassable skill. Besides the serpent entwined around the staff on which his left arm is resting, he has at his feet the *cor-tina* or covering of the delphic tripod, alike an emblem of Apollo his father, and of his own especial oracles and

divinations. Hence there seems no doubt that this statue of the god, whose ideal type may be ascribed to the school of Phidias, was once a special object of worship.

*Found in the excavations of Porto.*

**Grecian marble.** M. 2. 20.

- 95. **Electra and Orestes.** *A group* larger than life. It is the only known ancient replica of the Ludovisi group which bears the signature of Menelaos a disciple of Stephane, and is justly considered one of the finest gems of the whole museum. In all probability it is an original work of this Menelaos who lived in Rome in the first century of the empire, as it is not wanting in that particular feature of his school, which aimed at a more or less correct imitation of ancient styles. In the present group only the figure of Electra is ancient. The head which differs somewhat from that of the Ludovisi group, was found along with the statue, and is probably an ancient restoration. The missing figure of Orestes

has been replaced by a plaster cast taken from the original in the Ludovisi, the general proportions of the two figures being strikingly similar. This statue is both rare and remarkable.

*Found in the excavations of Porto.*

**Pentelic marble.** M. 2.

- › 96. **Female portrait bust.** The upper part of the breast only is shown in this bust, remarkable for the peculiar arrangement of the hair, which is disposed in closely adhering curls, ingeniously gathered into a knot above the forehead, and formed into a single tress which is carried to the back of the head where it is bound up with the remainder of the hair. A few ringlets fall on either shoulder.

*Found at Centocelle.*

**Luni marble.** M. O. 50.

*It stands on a column similar to the preceding one.*

- › 97. **Male Portrait.** *A bust.* It represents some unknown character probably of the time of Trajan. He wears no

beard, the cheek bones are very prominent and the lips turgid. The execution is clever.

*Vitali Collection.*

**Grecian marble.** M. O. 55.

*It stands on a column like the preceeding one.*

## XVII.

- ▷ 98. **Bacchus.** *A small statue.* Crowned with ivy leaves he has a cup in his right hand, whilst in the left he holds the thyrsus. The drapery is worn across his person one of the folds being thrown over the left shoulder. The style is elegant.

*Vitali Collection.*

**Luni marble.** M. O. 50.

*It rests on a stand veneered with breccia corallina the capital and base being of white marble. M. 1. 33. × M. O. 26. × M. O. 20.*

- ▷ 99. **Minerva.** *A bust smaller than life.* She wears the corinthian helmet; on the breast is the ægis.

*Found on the Via Labicana.*

**Luni marble.** M. O. 55.

*It rests on a stand similar to N. 98.*

- » 100. **Prometheus.** *A statue.* The feat of the daring Titan is admirably represented in this work. The figure which he is about to animate, is sculptured on a *stele* (column) which serves to support the left leg. His head and arms are raised heavenwards, and he grasps the *ferula* as if in act of touching the celestial fire. The sculptor has taken evident advantage of the attitude of this figure to show his skill in rendering the naked form. Unfortunately however the unquestionable merits of this work are no longer so apparent, the marble bearing unmistakable signs of the scraping to which it was subjected whilst it stood in the Giustiniani Gallery. The subject of this work is bearded, and the expression of the countenance admirably portrays his state of anxious expectation. Some remnants of the clay which he has been using lie at his feet. Such is the extreme rarity of this subject



that no other known sculpture can be compared with it. Deformed and otherwise injured by the unskilful hand of the restorer this work stood as we have stated in the

*Giustiniani Gallery.*

**Pentelic marble.** M. 2. 60.

- 101. **A Nymph.** *A statue.* Originally intended to ornament a fountain, the figure bears in her hands a shell, from the bottom of which the water issued and flowed down the grooves with a fine and ever varying effect. Like Venus she wears her hair in a knot above the forehead. The upper part of the body is nude, the lower being covered by drapery tied in a knot above the hips. This novel idea obtained such success that it was generally adopted for all playing fountains, the one under notice being probably the most elegant specimen known.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 85.

- 102. **Paris.** *A statue smaller than life.*  
The adjudger of the prize of beauty

to the fairest of the three contending goddesses wears the Phrygian cap. He leans gracefully with his right arm upon the trunk of a tree which serves to support the figure, whilst in his right hand he holds the apple, the fatal prize to be awarded to the winner. His attitude is one of repose this being expressed by the left hand which rests upon his hip, and by the position of his legs which are crossed. The chlamys is fastened above the right shoulder and falling over the breast is inserted between the arm and the trunk, to render the latter a more agreeable means of support. The beauty of the figure before us bears excellent testimony to the merit of the larger work from which this seems to have been copied.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 50.

*It is placed on a stand similar to that described at N. 98.*

- 103. **Portrait of a girl.** *A bust.* Represented under the attributes of Diana. She carries the quiver, and wears the balteum above the drapery which covers

her bosom. The hair is worn in a knot above her forehead a fashion proper to young girls and often attributed to Diana. This practice of investing portraits of private individuals, and particularly those of youthful age, with the attributes of certain divinities, is rarely met with in specimens of ancient art.

*Found at Centocelle.*

**Luni marble.** M. O. 40.

*It rests upon a stand similar to N. 98.*

## XVIII.

- ▷ 104. **Mars.** *A head.* This work which is executed in the noblest style of greek art is a counter-type of the famous statue of this god now in the Paris museum. The vizor of his attic helmet is figured with a winged genius between two tendrils.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 65.

*It stands on a column of milesian (grey) marble, with an attic base of white marble. M. 1. 10. Diam. M. 0. 37.*

- » 105. **Youthful Faun.** *A head.* Crowned with branches and cones of the pine tree. The wreath is bound with ribbons (*lemnisci*) falling upon the neck. Good style.

*Found near Marino.*

**Carrara marble.** M. 0. 35.

*It stands on a shaft of milesian (grey) marble. Height. M. 1. 25. Diam. M. 0. 38.*

- » 106. **The Venus of Cnidos.** *A statue.* This is one of the few copies of the famous work of Praxiteles, the original type of which has been preserved to us on a Cnidian coin. It is remarkable for softness of outline, and as exhibiting that strict regard for the outward forms of nature, which was one of the leading characteristics of the second Attic school.

*Vitali Collection.*

**Grecian marble.** M. 2. 05.

- » 107. **Venus Anadyomene.** *A statue.* Great breadth of style characterizes this statue

which represents the goddess of beauty arising from the sea, and in the act of wringing her wet tresses with her two hands, the attitude of the arms being full of grace. Near her left leg is a dolphin. Millin who executed a bronze copy of this same type, pronounced it to be an imitation of the *Venus emergens* of Apelles. The importance of this work is enhanced by its considerable proportions.

*Giustiniani Gallery.*

**Grecian marble.** M. 2.

- › 108. **Faun.** *A bust.* Turned somewhat to the left, the slightly opened mouth has a sardonic grin. The general expression is remarkable for great vivacity.

*Giustiniani Gallery.*

**Luni marble.** M. 0. 55.

*It stands on a short column of Milesian (grey) marble of the rarest quality. M. 1. 20. Diam. M. 0. 35.*

- › 109. **Faun.** *A head.* Executed in the usual graceful style in which the school of Praxiteles was wont to represent the

sylvan followers of Bacchus. It is mounted on a small pedestal of Phrygian marble.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 50.

*It stands on a short column of grey marble the base of which is in Carrara marble. M. 1. 10. Diam. M. O. 37.*

## XIX.

- » 110. **Faun.** *A bust.* Represented as a youth with smiling countenance. The head which is bent slightly towards the left is crowned with ivy.

*Giustiniani Gallery.*

**Luni marble.** M. O. 50.

*It stands on a short column of (grey) milesian marble, having an Attic base of Carrara marble. Height. M. 1. 30. Diam. M. O. 36.*

- » 111. **Satyr.** Full-sized *bust* with slight indication of the arms. In all probability this is part of a statue in which the sylvan deity was represented in a

lively attitude, with the right arm upraised. The features are hard, the face which is upturned being strikingly malignant in its expression. The head is slightly bent upon the left shoulder, and is covered with shaggy locks through which the usual short horns are seen protruding. Very little hair on the face and chin. It is interesting as affording the typical representation of a satyr anterior to the more refined productions of the new Attic school.

*Purchased by Prince Torlonia.*

**Grecian marble.** M. O. 70.

*It stands on a short column of (grey) mile-sian marble. Height. M. 1. 28. Diam. O. 40.*

- » 112. **Faun of Praxiteles.** *A statue.* This fine piece of sculpture will most deservedly rank among the best copies of the celebrated work of Praxiteles. Its artistic excellence which reveals all the incomparable beauty of the original, is further enhanced by an unusually perfect state of preservation.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 77.

- » 113. **Faun of Praxiteles.** *A statue.* Like the preceding statue this is a copy of the noted original of Praxiteles, and is alike remarkable for its execution and excellent state of preservation.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 80.

- » 114. **Faun.** *A bust.* In the act of smiling and crowned with ivy and corymbes, with tiny horns on his forehead and the leopard's skin across the breast. The style is good.

*Giustiniani Gallery.*

**Grechetto marble.** M. 0. 37.

*It stands on a short column of grey marble with a base of Carrara marble. Height. M. 1. 25. Diam. M. 0. 37.*

- » 115. **Faun.** *A bust.* Of excellent workmanship and full of grace. The features are fine and remarkable for their touching expression, which is admirably assisted by the position of the head, slightly bent towards the right shoulder. The head is partly covered by the nebrys which falls upon the breast where it is formed into a knot. It is of a type already familiar.



*Found on the via Labicana.*

**Grecian marble.** M. O. 63.

*It stands on a short column of beautifully variegated milesian (grey) marble, having an Attic base of Carrara marble. Height. M. 1. 25. Diam. M. 0. 37.*

## XX.

- › 116. **Fauns.** *A group smaller than life. The followers of Bacchus are here represented in the act of wrestling. Grasping each other by the wrists each one is bending forward to draw his antagonist from his place. This action which exhibits the full play of the muscles and imparts an energetic movement to the limbs is admirably rendered. Both the figures have short tails. This group recalls that of the two wrestlers, so often found on silver coins of Selge, in Pisidia.*

*Found at Porto.*

**Grecian marble.** M. O. 77. ✕ M. O. 88.

- › 117. **Hortensius.** *A statue. This celebrated statesman who at an early age was*

already famous in the Roman forum for his eloquence, received every honour which public estimation could confer, of all of which he showed himself thoroughly deserving. The descendant of a family of illustrious magistrates he became in the end its chief ornament. Animated by the purest aims, he ever exerted his influence in the cause of freedom, which had suffered greatly through the rival ambition of Pompey and Cæsar. His oratorical powers, and delivery were captivating in the extreme, whilst the grace and tastefulness of his attire rendered him an object of special admiration. These rare gifts and peculiarities of manner are to a certain extent introduced in the present work, the style and execution of which are quite worthy of the subject. In no other work of art perhaps was the great dignity of the Roman toga rendered so manifest. Majestically enveloping the whole person in its ample folds, it reveals an unwonted skill in the execution of the drapery. The figure in fact is so life-like that we can almost fancy we still

hear the sound of his voice. This statue  
is a work of great merit.

*Found near Laurentum where the celebrated  
orator had a sumptuous villa.*

**Grecian marble.** M. 2. 50.



### THIRD CORRIDOR

#### XXI.

N. 118. **Julius Cæsar.** *A statue.* The heroic manner in which he is represented has enabled the sculptor to show his great ability in portraying the human figure. The chlamys which is fastened above the right shoulder, covers the lower half of his person, and enfolds the left arm which holds the parazonium. The drapery is admirably executed. He is in the act of delivering an address, to the Roman legions perhaps, the whole attitude being full of dignity. The features which do not differ from other known likenesses of Cæsar, though

invested with the attributes of nobility with which great men were always represented, are full of energy and feeling. He wears the laurel crown decreed him by the Senate, as we see him portrayed on medals. His feet are bare, he rests upon the left leg which is supported by the trunk of a tree. Apart from the exceeding rarity of such likenesses of the great man, we think this beyond comparison finer than any other in existence.

*Found at Bovillæ, the site of the sacrarium of the gens Julia.*

**Grecian marble.** M. 2. 20.

## XXII.

» 119. **Unknown male portrait.** *A bust.*

Apparently dating from the early part of the third century. A scant beard covers the cheeks and under part of the chin, but the upper lip is closely shaven. As a mark of distinction he wears the *trabea*. The eyeballs are incised.

*Vitali Collection.*

**Grecian marble.** M. O. 90.

*It stands on a short column of the rare and beautiful marble, known as the breccia di Settebasi. The Attic base is of white marble Height. M. 1. 20. Diam. M. O. 38.*

- › 120. **Unknown male portrait.** *A bust.* The personage here represented is of advanced age. He must have lived in the first century of the empire.

*Vitali collection.*

**Grecian marble.** M. O. 53.

*It stands on a short column of pavonazzetta which has a base of Carrara marble. Height M. 1. 23. Diam. M. O. 38.*

- › 121. **Marine Venus and Cupid.** *A group.* The upper part of her person is nude. The arms are in the usual attitude the one hand covering the breast and the other supporting her drapery which is edged with a fringe. On her right is the infant Cupid and on her left a *pistrinx*, a species of sea-monster very rarely represented in conjunction with Venus. This group possesses great artistic merit.

*Giustiniani Gallery.*

**Luni marble.** M. 1. 95.

- 122. **Unknown male portrait.** *A bust.* With the head turned to the left and the pallium on his naked shoulders. The beard is short, the hair curly. The eyes are incised. It belongs to the Antonine era.

*Villa of the Gordianii on the via Labicana.*

**Pentelic marble.** M. 1. 95.

*It stands on a short column of rare marble called settebasi, with a base of Carrara. Height. M. 1. 20. Diam. 0. 38.*

- 123. **Unknown male portrait.** *A bust.* This represents a beardless personage with very characteristic features, who doubtless lived about the latter part of the first century of the empire. It bears some resemblance to nos. 80 and 84 already described.

*Via Latina near the 1.<sup>st</sup> milestone.*

**Pentelic marble.** M. 0. 69.

*It is placed upon a short column of rare Portasanta. Height. M. 1. 20. Diam. M. 0. 35.*

## XXIII.

- › 124. **Antius Restio.** *A bust.* In a Roman denarius coined by a member of his family, we have the features of Antius Restio which correspond exactly to those of the bust under notice. This personage gained some notoriety from the fact that when some time after the dictatorship of Sylla, he filled the office of ædile or prætor, he proposed a sumptuary law to restrain the immoderate prodigality of the table, and the ambition of those candidates who endeavoured to secure votes by the splendour of their entertainments. He is beardless, almost bald, thin, and of an austere expression; the head is inserted in a loricated bust.

*Found near Marino.*

**Grecian marble.** M. O. 67.

*It stands on a half column of breccia corallina which has a base of Carrara marble.*  
*Height. M. 1. 07. Diam. M. 0. 31.*

- › 125. **Portrait.** A Roman lady unknown. *A*



*bust.* It is remarkable for the style of headdress which is somewhat similar to that usually seen in busts of Sabina the wife of Hadrian, with the addition however of a floral crown which would appear to be composed of precious stones. She is clothed in a tunic and cloak, the head is turned a little towards the left shoulder.

*Source unknown.*

**Luni marble.** M. O. 68.

*It rests upon a short column of « breccia di Serravezza antica » having a base of Carrara marble. Height. M. O. 97. Diam. M. O. 34.*

- 126. **Apollo.** *A statue.* The god who is crowned with laurel, stands near the trunk of a tree on which he has laid his chlamys. Bending his left arm he grasps the bow while in his right he holds the quiver which is suspended from his shoulder by a strap. The god who displays the usual effeminacy in the arrangement of his hair, is crowned with laurel and is bending his head towards the tame serpent which twines itself around the tree.

This attitude contributes greatly to the elegance of the figure, the whole composition being exceedingly harmonious and well balanced. The style and execution of this work are commendable, and it is further conspicuous for its remarkable state of preservation.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 80.

» 127. **Unknown portrait of a Roman lady.**

*A draped bust.* Her hair is worn in tiny curls arranged in the lofty style peculiar to the daughter of Titus, and other portraits of ladies of the same period.

*Vitali Collection.*

**Luni marble.** M. 0. 70.

*It stands on a short column of « breccia corallina » with a base of Carrara marble. Height. M. 1. 67. Diam. M. 0. 31.*

» 128. **Unknown female portrait.** *A draped*

*bust.* Easily recognizable from the workmanship and mode of wearing the hair, as a Roman lady of the Flavian era. The hair is curled and gathered into a knot on the top of the head.

*Albacini Collection.*

**Luni marble.** M. 0. 72.

*It stands on a short column of « breccia di Serravezza » with an Attic base. Height. M. 0. 97. Diam. M. 0. 30.*

## XXIV.

- 129. **Unknown portrait of a Roman woman.** *A bust.* It consists of an antique head inserted in a modern *Porta Santa* bust. The hair is curled in the style usually attributed to Julia Pia.

*Torlonia purchase.*

**Luni and Porta Santa marbles.**  
M. 0. 82.

*It stands on a half column of rare « sette basi » with Attic base of Carrara marble. Height. M. 1. 15. Diam. M. 0. 40.*

- 130. **Juno.** *A head.* Greek style, and adorned with a small *stephane* or crown. The pedestal which however does not belong to it, bears the following remarkable inscription:

BACIAEY . XAIPE  
OΘEOC . METACOI

which may be translated: *Hail o King:  
God be with thee.*

*Torlonia purchase.*

**Grecian marble.** M. O. 48.

*It stands on a short column of grey marble the base of which is encrusted with Carrara marble. Height. M. 1. 15. Diam. M. 0. 39.*

- › 131. **Venus.** A lovely *statue* which forcibly recalls to mind the famous Capitoline type. Near her is the ointment vase on which is some drapery arranged in elegant folds. It is a work of great skill.

*Torlonia purchase.*

**Grecian marble.** M. O. 95.

- › 132. **Unknown male portrait.** A *bust* with cuirass and the lorica of a personage who would appear to have lived in the III century. The hair is scanty and the beard trimmed very close, the forehead is wrinkled with age. He turns slightly to the left and is gazing downwards. The eyes are incised. The head which is of Luni marble has been inserted in a bust of black and yellow marble and alabaster.

*Torlonia purchase.*

**Carrara marble and alabaster,**  
M. O. 86.

*The short column on which it stands is similar to N. 128.*

133. **Aged fisherman.** *A head mounted on a small pedestal.* This head which is covered with the cap usually worn by fishermen, is remarkable for the admirable manner in which the coarse and vulgar features of the original model have been rendered.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 52.

*Placed on a short column like N. 130.*

## XXV.

134. **Marcia Otacilia** wife of the emperor Philip. *A bust.* This portrait is remarkable for its careful execution. The hair was probably adorned with metal ornaments.

*Giustiniani Gallery.*

**Luni marble.** M. O. 48.

135. **Unknown male portrait.** *A bust.* This represents a Roman personage of advanced age who lived in the first cen-

tury of the empire. It expresses with much naturalness his characteristic features, which bear some likeness to those of the celebrated Corbulo. The features are bony and emaciated, the head is turned to the left.

*Torlonia purchase.*

**Grecian marble.** M. O. 52.

*It stands upon a short column of « breccia corallina » with Attic base and moulding of Carrara marble. Height. M. 1. 19. Diam. M. O. 25.*

- » 136. **Septimius Severus.** *A statue with the lorica and paludamentum.* We find in this figure that truthfulness of expression, which renders the portraits of the times of the Antonines and their successors so valuable. The emperor is represented in the act of addressing his soldiers, the left arm upraised, while in his right which is bent and partly covered by the chlamys he holds the « parazonium ». The expression of the face is grand, the execution carefully carried out.

*From the excavations at Porto.*

**Luni marble.** M. 2. 10.

137. **Ideal female head.** *Greek style.* The hair is drawn back behind the head and arranged in tufts on the neck. With much nobleness of expression, it is a carefully finished work.

*Vitali Collection.*

**Grecian marble.** M. O. 63.

*It stands on a column like N. 135.*

138. **Unknown portrait of a young woman.** *A head.* Slightly bent upon the right shoulder, and of a serious and pensive expression. It is worthy of notice for the peculiar workmanship of the hair, the thread like meshes being gathered together in great locks which form a knot on the crown of the head.

*Cavaceppi Collection.*

**Grecian marble.** M. O. 49.

*It stands on a column like N. 135.*

## XXVI.

139. **Unknown male portrait.** *A bust.* Apparently of the age of the Antonines. The head, the eyes whereof are inci-

sed is of Luni marble, mounted on a bust of alabaster.

*Torlonia purchase.*

**Luni marble and alabaster.** M. O. 80.

*It stands on a short column of antique « Portasanta », with moulding and Attic base of Carrara marble. Height. M. 1. 25. Diam. M. O. 34.*

- » 140. **Unknown male portrait.** *A bust with part of the tunic and chlamys, of some personage of the Antonine era. The eyes are incised.*

*Torlonia purchase.*

**Grecian marble.** M. O. 80.

*It stands on a half column of « breccia corallina » with mouldings and Attic base of Grecian marble. Height. M. 1. 25. Diam. M. O. 34.*

- » 141. **Niobe.** *A statue.* Considerable originality and skill have been displayed in rendering the noble grief and consciousness of her inevitable doom, of the imprudent spouse of Amphion. Clad in a mantle and girt up *chiton* without sleeves, she turns her eyes towards Heaven, whence descend upon her and her wretched offspring the arrows discharged by the children of Latona. With her right



arm raised above her head she seems to be endeavouring to ward off the heavenly missiles, while with her left slightly curved she holds up a part of her drapery. This work seems to be anterior to the second Attic school, and does not belong to the series of statues which are commonly believed to form part of the celebrated group of the children of Niobe, the work of Praxiteles or Scopas, which stood in the temple of Apollo Sosianus in Rome.

*Villa Torlonia on the Nomentan Way.*

**Grecian marble.** M. 2. 20.

- 142. **Unknown male portrait.** *A bust.* The person herein represented who is clothed with the lorica and chlamys, would appear to have lived in the age of the Flavii.

*Torlonia purchase.*

**Marble of Luni.** M. O. 85.

*It stands on a short column like N. 140.*

- 143. **Unknown male portrait.** *A bust.* The beardless personage herein represented lived in the second century of the Empire. The chlamys in which he is clad bespeaks his dignity. The characteristic

expression of the features has been rendered with consummate skill.

*Found at Bovillæ.*

**Grecian marble.** M. O. 80.

*It stands on a short column similar to N. 140.*

## XXVII.

- » 144. **A Muse (?)**. *A bust* down to the waist. She is clothed in a tunic with buttoned sleeves, and wears the peplum across the breast. The hair divided on the forehead is bound with a string. It is a fine specimen of Greek art.

*Torlonia purchase.*

**Grecian marble.** M. O. 72.

*It stands on a half column having an Attic base of Carrara marble. Height. M. 1. 34. Diam. M. O. 36.*

- » 145. **Venus (?)**. *A bust*. She is clad in a tunic bound under the bosom by a ribbon, which leaves the right breast uncovered. The head droops somewhat upon the right shoulder; a faint smile illumines her countenance. The hair

which is parted on the forehead is divided into tiny curls and drawn back behind the head.

*Found in excavating Hadrian's villa near Palestrina.*

**Grecian marble.** M. O. 80.

*It stands upon a short column of a rare grey marble called « greco scritto » the Attic base of which is of Carrara marble. Height. M. 1. 36. Diam. M. O. 38.*

- » 146. **Venus Euploea.** *A statue.* The goddess who is fabled as having sprung from the briny foam of the sea, was also looked upon as the tutelar divinity of navigators and as such was invoked under the name of *εὐπλοία*. The Greco-Roman artist who executed this figure has retained the usual type of the Venus of Cnidos, with the exception of some slight variation in the position and attributes of the left arm. None of the symbols which form the proper and special characteristics of the goddess have been forgotten. Upon a Doric pillar at her left is a ship on which she rests her left arm, the hand grasping the upper end of a rudder held reversed

in sign of the accomplished voyage. On her right is a dolphin. This subject is one of great rarity, nor is it perhaps to be met with in any other collection, and it is more than probable from the multiplicity of the attributes which accompany the figure, that it was once used as an object of divine worship. The symbols have been partly restored, but with antique fragments.

*Found in the excavations of Porto.*

**Grecian marble.** M. 2. 05.

- › 147. **Hercules.** A full length *bust* with arms, of great rarity. The arms which are partly covered with the lion's skin are held across the upper part of the breast, the hands being tightly clenched. The state of preservation is perfect.

*Giustiniani Gallery.*

**Grecian marble.** M. 0. 70.

*It stands on a short column of grey marble having an Attic base of Carrara marble. Height. M. 1. 34. Diam. M. 0. 36.*

- › 148. **Unknown male bearded portrait.** A *draped bust*, showing the distinctive mark of the *trabea*. The eyes are in-

cised. It belongs to the age of the Antonines.

*Torlonia purchase.*

**Grecian marble.** M. O. 75.

*Placed on a short column of « greco scritto » marble with Attic base of Carrara marble. Height. M. 1. 36. Diam. M. 0. 39.*

## XXVIII.

- 149. **Unknown male portrait.** A bust of accurate workmanship of the time of the first Antonines, bearing a striking resemblance to Marcus Aurelius in his youth.

*Vitali Collection.*

**Luni marble.** M. O. 62.

*It stands on a short column of grey marble, fluted spirally, the moulding and Attic base of which are of Carrara marble. Height. M. 1. 18.*

- 150. **Fragment of a triangular stem of a candelabrum.** On each of the three faces of this elegant fragment is a bas-relief representing a small female figure clothed in a voluminous drapery, and

probably intended to represent the three *horæ* or seasons. One is in the act of throwing over her shoulders a fold of her robe which likewise veils her head, the other hem being held in the left hand. She is accompanied by a dog in the act of running. The next figure is almost similar in attitude, the head however being thrown back somewhat like a Mænade. The third expressed with a calmer movement, rests her left arm on her hip, the right being suffered to hang naturally by her side. Both arms are enveloped in the folds of the drapery. The style is fine.

*Found at Porto.*

**Luni marble.** M. O. 38.

*It stands on a revolving pedestal, mounted on a short column similar to N. 149.*

» 151. **Hermaphrodite and Satyr.** *A group.*

A Hermaphrodite seated on a rock on which he leans his left arm, which is adorned with a bracelet, playfully holds in his grasp a small bearded Satyr crowned with pine leaves, who is endeavouring to make his escape. The struggle is rendered with great

animation and grotesqueness. The action is further enriched by the addition of numerous accessories, almost all of which bear some reference to the worship of Bacchus. On the rock upon which the Hermaphrodite is seated is a part of his cloak and a leopard's skin, and upon the former a *tympanum* or cymbal on which his hand is laid. Suspended from the rock are the *pedum* and a shepherd's reed; the *crotali* or castanets are lying on the ground. In a cavity in the rock is a hare, above which on an eminence is an eagle with outspread wings. There are various replicas of this elegant group which is undoubtedly a specimen of alexandrian art.

*Villa of the Quintilii.*

**Pentelic marble.** M. 1. 25.

- 152. **Plotina.** *A statue.* The wife of Trajan crowned and veiled, is represented under the attributes of Juno. The style of the figure is majestic, and the arrangement of the drapery admirable. She leans on her right leg, and is clothed in a short-sleeved *stola* or tunic reach-

ing down to the ankles, and a voluminous cloak which falls from the right shoulder and is thrown across the body. In her right hand she holds the patera, whilst the left which is slightly raised rests upon the sceptre.

*Found at Acquatraversa.*

**Grecian marble.** M. 2. 09.

- › 153. **Portrait** of an unknown aged female. *A bust.* The mode of wearing the hair is peculiar to the time of the Philips. The eyes are incised.

*Torlonia purchase.*

**Luni marble.** M. 0. 48.

*It stands on a short column similar to N. 149.*

- › 154. **Telesphorus**, the God of convalescence. *A statue.* He is represented, as is usual, under the form of a young man enveloped in the ample folds of a *pænula cucullata* or cloak with hood, It is a well known type, rendered familiar to us by various other monuments of ancient art, and notably by a medal struck at Pergamos.

*Torlonia purchase.*

**Rosso antico.** M. 0. 43.

*Placed on a short column like N. 149.*



## XXIX.

- › 155. **Candelabrum.** Among the many inventions which testify to the taste and fecundity of the artists of ancient times, a prominent place must be allotted to candelabra. Employed alike for civic and religious purposes, they were ornamented in a style suitable to their special destination. The one before us has a square base on the four angles of which are rams' heads supporting festoons. Two of the sides are ornamented with eagles, the third with a head of Medusa, and the fourth with a marine Deity.

*Villa Torlonia on the Nomentan Way.*

*Pentelic marble.* M. 1. 08.

- › 156. **Candelabrum,** similar in its proportions to the above described one. The symbols however are different the four angles being ornamented with Chimæras, while the four faces of the base have double torches and cornucopiæ, and a basket of flowers.

*Villa Torlonia on the Nomentan Way.*

**Grecian marble.** M. 1. 08.

- › 157. **Hermaphrodite and Satyr.** *A group* which with some slight variation in the accessory parts is a reproduction of the subject described under N. 151.

*Villa of the Quintilii.*

**Grecian marble.** M. 1. 25.

- › 158. **Candelabrum.** Two sides of the base are adorned with *squamæ* or fish-scales; on the others are branches the leaves of which are arranged in garlands. Like those described above, this candelabrum is admirably executed.

*Villa Torlonia on the Nomentan Way.*

**Grecian marble.** M. 1. 08.

- › 159. **Candelabrum.** Large masks of Satyrs decorate the four angles of the base. Of the intervening spaces three have a trophy of arms, and the fourth an open volume. The execution is accurate.

*Villa Torlonia on the Nomentan Way.*

**Grecian marble.** M. 1. 08.

XXX.

- » 160. **Unknown male bearded portrait.** *A hermes.* Of strikingly characteristic features with long spreading beard. Though undoubtedly some Greek personage, we have no means of establishing the identity of this portrait.

*Casale Rotondo on the Appian Way.*

**Grecian marble.** M. O. 50.

- » 161. **Sophocles.** *A hermes.* This bears a great likeness to other well known portraits of the celebrated tragic poet. It is executed with remarkable skill and represents him at a more advanced age. The head is girt with the *strophium*, a usual adornment in all his portraits and notably in the renowned statue in the Lateran museum.

*Hadrian's villa.*

**Grecian marble.** M. O. 60.

- » 162. **Venus, in the act of untying her sandals.** *A statue.* This is an admirable composition the many existing replicas

of which go to prove that the original work was held in great esteem. The goddess partly draped with her hair bound by a simple ribbon, is seated on a rock upon which she leans her left arm. Her right leg is supported on her left knee, and with her right and she is engaged in unloosening her sandals. The left foot is bare. A fringed mantle covers the lower half of her person. The execution is very fine.

*Villa of the Quintilii.*

**Luni marble.** M. 1. 11.

- › 163. **Epimenides.** *A hermes.* In the type of countenance borne by this and other busts, Ennius Quirinus Visconti recognizes the Cretan sage Epimenides, a seer and poet celebrated for his deeds and writings, but more particularly for his pretended sleep of forty years duration, in token of which he has been represented with closed eyes like a person immersed in slumber. Specimens of this very rare portrait are to be found in the Vatican and Capitoline museums.

*Villa of the Quintilii.*

**Grecian marble.** M. O. 53.

- » 164. **Augustus.** *A sitting statue.* Represented with the attributes of the ruler of the world raised to divine honours. His person is nude save where covered by the cloak which girds his loins, and is thrown over the left shoulder, after the style in which the statues of Jupiter are usually draped. In his right hand he holds the globe, while his left rests on the sceptre, in conformity with the general rule followed in representing the arch ruler of Olympus. It is a work of great merit and exceeding rarity.

*Found near Bovillæ on the site of the sacrum or sanctuary of the Julian family.*

**Grecian marble.** Length. M. 1. 10. Breadth. M. 0 50.

- » 165. **Menander.** *A hermes.* The prince of Greek comedy, and originator of the great theatrical reform to which the name of « New Comedy » was given, celebrated among his countrymen and among the successors of Alexander the Great, who loaded him with honours which he justly deserved both on ac-

count of the inimitable excellence of his style, and the liveliness of the characters which he introduced into his plays. The portrait before us though somewhat resembling other well known ones, is conspicuous for its greater nobility of expression. The execution is good, and the state of preservation perfect.

*Villa of the Gordiani on the Labican Way.*  
**Grecian marble.** M. O. 55.

*Entering on the right hand :*



## FOURTH CORRIDOR

### XXXI.

- N. 166. **Cupid.** *A bust.* The expression is pleasing. The hair is dressed with the usual *crobylos*. Workmanship excellent.

*Vitali Collection.*

*It stands on a pedestal veneered with « breccia corallina » with base and moulding of Carrara marble. Height. M. 1. 85. Diam. M. 0. 28.*

- 167. **Milo.** *A group* smaller than life of the famous athlete of Croton, in the last agony of his fruitless efforts to escape the fury of the savage animal by which he is attacked, his left hand being

firmly wedged in the cleft of the trunk which he had vainly attempted to rend asunder. With strenuous effort he thrusts back the upper part of his body, his head leaning on the fatal tree, while with his disengaged hand he is striving to drive off the voracious wolf whose teeth are fastened in his side. The violence of his struggle and the tragic situation of the athlete, which may be likened to that of the maddened Prometheus add considerably to the importance of this group, which is still further enhanced by the rarity of the subject. The original may in all probability be ascribed to the Rhodian school or to that of Tralles in Asia Minor, both of which had a decided preference for subjects of a highly pathetic and tragic nature.

*Found at Anzio.*

***Variegated Greek marble somewhat resembling the so-called pavonazzetto.*** M. 1. 38.

- » 168. **Silenus.** *A small-sized statue.* The aged and corpulent preceptor of Bacchus, with hairy and flaccid limbs, rests his right elbow on the trunk of a tree, while



with his hand he presses the mouth of a wine skin, whose other extremity he holds aloft with his left.

*Found at Centocelle.*

**Luni marble.** M. O. 50.

*It stands on a pedestal like N. 166.*

169. **Boy.** *A statue.* An unknown portrait, apparently of the first century of the Empire. He is clad in a tunic and pretexta, and has shoes on his feet. In an attitude suitable to his age he is feeding a bird which he holds in his left hand.

*Via Latina.*

**Luni marble.** L. O. 95.

170. **Venus in the bath.** *A statue* known as the *crouching Venus*, and one of the most favourite compositions of ancient times, as proved by the many reproductions of it which have at various times been brought to light, and among which, its proportions, execution, and excellent state of preservation must secure it a chief place. From a passage occurring in Pliny it may be inferred that the original of this statue which

once stood in the temple of Jupiter in the portico of Octavia, was the work of Dædalus of Sicyon an artist of the school of Polycletus, who flourished in the fourth century before the vulgar era. The composition is one of extreme loveliness and elegance, and is evidently designed to exhibit the beauty of the female figure in an attitude at once graceful and natural. Attention is called to the *armilla* in the form of a serpent which she wears on the upper part of her right arm, and the bracelet which is seen on her wrist.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 40.

- » 171. **Cupid** bending his bow, also called Cupid with the bow of Hercules. *A statue.* This is one of the famous productions of Greek art, the original of which, probably executed in bronze, was attributed to Lysppus or Praxiteles, and may be compared with the Faun by the latter, for the great number of replicas which were made of it. The countenance possesses great beauty of expression, while the action of bending the bow to fit the

string imparts considerable vigour and life to the whole figure.

*Excavations at Porto.*

**Grecian marble.** M. 1. 25.

- 172. **Boy playing with a dog.** *A group.* In an easy and natural posture the boy leans his upraised right arm against a lofty trunk, and holds in his hand a small piece of bread, which the dog standing on its hind legs is eagerly endeavouring to seize. In a vessel under the boy's arm are two other small loaves. The whole composition is full of life and natural grace.

*Cavaceppi Collection.*

**Grecian marble.** M. 1. 15.

## XXXII.

- 173. **Euterpe seated.** *A statue.* She wears the long sleeveless tunic, fastened under the breast, and a large mantle thrown across the left shoulder, and descending to the lower half of the person. In her left hand she holds the tibia or flute

which she rests upon the seat, traces of a second tibia being visible in the right hand. Her feet which rest on a small footstool are covered with sandals. It is evidently a copy of some famous original of which it possesses all the exquisite beauty and elegance.

*Giustiniani Gallery.*

**Grecian marble.** M. 1.

- 174. **Cupid and Psyche.** *A group.* This work may with justice be classed among the most exquisite specimens of ancient art, and from the idyllic nature of the subject which symbolizes the union of Love with the human soul, may with great probability be ascribed to the Alexandrian school. It is often associated with funeral rites, and hence is frequently seen on sarcophagi, the device having from its mystic significance been likewise adopted by Christian art. Hitherto the celebrated group in the Capitoline has held the first place, but it is now perhaps excelled by the one under notice. In the latter both Cupid and Psyche have wings, which is not the case with the former group, though probably existing in the original composition.

*Found near the Pretorian Camp.*

**Grecian marble.** M. 1. 22.

- 175. **Euterpe seated.** *A statue.* In every respect similar to the one described under N. 173, with this difference that the cushioned chair on which the Muse is seated is better visible. On the base of the statue, to the right, are the fragments of two iron rivets, which seem to point to the former existence of a casket or some other accessory. The flutes being a modern restoration there is strong reason to believe that the figure originally represented Clio, the muse of history.

*Villa of the Quintilii.*

**Grecian marble.** M. 1. 00.

### XXXIII.

- 176. **Hygiea.** *A statue.* The goddess of health is clothed in a short sleeved tunic and a cloak, which is fastened upon the left shoulder and passing under the right armpit is brought round over the same

shoulder, from which a rich fold hangs down in front. Entwined around her right arm is the serpent, a proper attribute of this goddess, who is in the act of feeding it from the patera which she holds in her left hand. Her feet are covered with sandals. The style of the figure is good, and its state of preservation excellent.

*Found in the villa of Sallust.*

**Pentelic marble.** M. 1. 19.

- 177. **Jupiter Serapis.** *Draped bust.* A vigorous composition representing the ruler of the world according to the ideal type established by the Alexandrian school of art. He bears the attribute of the *modius* or *calathus*, which shows him to be the author and dispenser of every good to mortals. None of the noble characteristics of the Deity are wanting in this superb specimen of ancient art.

*Found at Antium.*

**Grecian marble.** M. 1. 43.

- 178. **Mnemosyne (?)**. *A statue.* In the work before us the Goddess of memory and mother of the Muses, seems to have been represented with certain variations

from the usual type. She retains however the gesture which is proper to her, the right arm being raised towards the upper part of the breast, and inserted in the folds of the mantle. The expression of the face is very fine. The head is adorned with a rich *stephane*, the counterpart of which may be seen in another statue in the Vatican duly attested by its inscription. On her feet are shoes. The drapery is worthy of particular notice for the clever arrangement of the folds.

*Excavations of Casale Rotondo on the Appian Way.*

**Grecian marble.** M. 1. 10.

- 179. **Jupiter crowned with ivy.** *A bust.* The crown of oak-leaves was a special attribute of the Jupiter of Dodona in Epirus. From the fact that it is rarely seen in images of this Deity, the bust under notice assumes a particular importance. The cloak is spread in the usual manner over the left shoulder and below the chest.

*Vitali Collection.*

**Grecian marble.** M. O. 59.

*It stands on a pedestal similar to n. 166.*

- 180. **A priestess of Isis.** *Statue of « bigio morato. »* The worship of Isis which was introduced and rapidly became popular in Rome in the first century of the Empire, gave origin to the many statues of persons connected with the worship of this deity. The present figure wears a tunic with short sleeves, and a fringed upper mantle, fastened according to custom on the middle of the breast. In the right arm which is raised she holds the *sistrum*, while her left which hangs downwards grasps the *situla*. This is a work of consummate skill, and it is further remarkable as being executed in coloured marble. The head, arms, and feet have been restored in white marble, as they undoubtedly were in the original.

*Torlonia purchase.*

***Bigio morato and Carrara marble.***  
M. 1. 52.

- 181. **Jupiter.** *A bust.* Great majesty of character and considerable boldness of execution are the chief attributes of this work, which reproduces the supreme ruler of Olympus in a type pos-



sessing greater nobility even than the famous Otricoli Jove, and probably more in conformity with that idealized by the school of Phidias. The marble is somewhat corroded.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 58.

*It stands on a pedestal similar to N. 166.*

182. **Venus in the bath.** *A statue.* Known as the crouching Venus. It is an ancient and beautiful replica of the same original described under N. 170. Whilst still in the possession of the Giustiniani family it was restored by Algardi, who replaced the head and portions of the arms and hands, and added considerably to the gracefulness of the statue. The ideal outlines of the face however, differ notably in the height of the forehead, from that peculiar type of beauty created by Greek art, and retained unchanged while Paganism continued to exist. Algardi likewise slightly changed the attitude of the figure, and added the ointment vase which she holds in her right hand, and the swan which is visible below on the left side. The anti-

que portion of the statue is executed  
in a masterly style.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 41.

*Retracing our steps through compartments  
XXXII XXXI and XXX we enter the :*



## SECOND GALLERY

HALL N. 1.

### XXXIV.

- N. 183. **Minerva** *pacifica* or *Ergane*. *A statue*.  
She is clothed in a short sleeved *chiton* which descends to the feet in broad straight folds, and a *peplum* which falls from the right shoulder across her person and is gathered upon the left arm. She rests her right hand on the sceptre and holds the patera in the left. A corinthian helmet and sandals complete her attire. The noble simplicity of the figure recalls the best period of art.

*Found in the excavations of Porto,*

**Grecian marble**. M. 2. 20.

- › 184. **Juno.** *A statue.* She wears the *stephane* and is clad in a short sleeved tunic arranged in small folds, over which she has a mantle or peplum of a heavier texture, wrapped closely round her person, one end being partly drawn up under the right arm, and the other allowed to hang loosely down the same side. She rests her right hand on the sceptre, and holds the patera in the left.

*Found in the excavations of Porto.*

**Grecian marble.** M. 2. 10.

- › 185. **Unknown portrait.** *A statue.* It represents a young man with the pretexta, and shoes on his feet. In his right hand he holds a volume. The date seems to be about the first century of the empire.

*Torlonia purchase.*

**Luni marble.** M. 1. 43

- › 186. **Beardless Hercules.** *A hermes.* The brow is crowned with ivy, bound with a *tænia* or tiny band, the ends of which hang down the shoulders. Style excellent.

**Pentelic marble.** M. O. 48.

*It stands on a huge Chimæra's claw of sardonxy and « Giallo antico ». Height. M. 1. 35.*

187. **Leda.** *A group.* Jupiter transformed into a swan and pursued, according to the fable, by an eagle is in the act of seeking refuge in the arms of Leda. Her attitude betokens her desire to shelter him under her cloak which she raises with her left hand, while with a rapid movement she is rising from her seat, keeping her right foot upon a stool. Pressing the frightened bird to her breast with her right arm, she turns her gaze upwards towards the quarter whence the danger proceeds. She is almost entirely naked, the fastenings of her tunic having become unloosened on her right shoulder.. From its great celebrity this group was frequently reproduced in ancient times, its conception and style being such that it may be favourably compared with the group of Ganymede carried away by the eagle, the work of Leochares of the school of Scopas. The execution shows proof of a masterly skill.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 45.

› 188. **Unknown female portrait.** *A statue.*

This represents in all probability a municipal matron, who by the style of her hair may have lived about the time of the Flavii. Clothed with the *stola* and *palla* she grasps a fold of the latter with her left hand, while with her right she draws the other end towards her bosom. On her feet are shoes.

*Cavaceppi Collection.*

**Luni marble.** M. 2. 10.

› 189. **Trajan.** *Colossal bust.* Though differing somewhat from the medals of this emperor, this bust is a good specimen of the fine style peculiar to that period of Roman art. He wears the civic crown, and is draped in the manner usually adopted in statues of Jupiter.

*Giustiniani Gallery.*

› **Pentelic marble.** M. 1. 20.

*It stands on a short column of the finest African marble. Height. M. 1. 75. Diam. M. 0. 52.*

- » 190. **Personage unknown**, probably municipal.  
*A statue.* He is clothed in a tunic, and holds a volume in his right hand. At his feet is a *scrinium* or casket, which is remarkable for the form of the handle which consists of a sort of veil or cloth twisted after the fashion of a festoon. His shoes are laced with broad fringed straps.

*Vitali Collection.*

**Pentelic marble.** M. 2. 10.

- » 191. **Mithras. Bas-relief.** The Persian deity is seen in the centre of the mystic cave in the act of slaying the bull which lies beneath him. The serpent and dog sacred to Ari-  
manes, are licking the blood which flows from the wounds, while the scorpion is gnawing the scrotum. At his sides are the two assistants of Mithras, bearing torches, one held upright and the other reversed, in allusion to the two equinoctial points of the heavens, which in this form of worship were held to be closely connected with the doctrine of the transmigration of souls. Close to the assistant with the reversed torch, is a grazing bull. The *cancer* or crab which should have been near the other one, has now disappeared. In the furthest recess of the sacred *spe-laeum* or cave is a radiant bust of the

Sun, and beside it a Pegasus, a crow, and another bird somewhat like a peacock. On the base of this remarkably preserved work is an inscription in a single line which reads as follows :

(*soli*) IVICT · MITHRAE · FEC · T ·  
AVR · SEVERUS · PRA (*eeunte*) DOMITIO  
MARCELLINO · PATRE·

*Villa Torlonia on the Nomentan Way.*

**Grecian marble.** M. 2. 05. × M. 0. 59.

- » 192. **Female** reclining on a convivial couch. A statue. She rests her head on a cushion, and holds a crown in her left hand. The feet are bare. The fashion of the hair shows her to have lived in the reign of Antoninus Pius. This work is remarkable for its preservation and faultless style.

*Found on the Appian Way near the 3<sup>d</sup> milestone.*

**Grecian marble.** M 2. 05. × M. 0. 59.

- » 193. **A triton holding a cup.** The figure is of bronze and the cup of porphyry. It forms an excellent model for a fountain.

**Height** M. 1. 50.

### XXXV.

- » 194. **Claudius.** Colossal *bust* wearing the chlamys and cuirass. Numerous portraits of this emperor, often of colossal pro-



portions are to be found in almost every museum, and as in the present instance the style is generally good. He wears the civic crown voted him by the senate.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 25.

*It stands on a short column of African marble. Height. M. 1. 78. Diam. O. 52.*

### XXXVI.

195. **Euterpe.** *A statue.* The Muse of the musical arts, is clothed in a tunic and mantle which is thrown across her person. In her right hand which hangs down she holds the tibia; in her left is a scroll or volume.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 60.

196. **Mercury.** *A statue.* On the head are tiny wings. The left arm which is enveloped in the folds of the chlamys, rests upon the hip; in the right he holds the caduceus. Near the right leg is a palm tree which serves to support the figure.

*Torlonia purchase.*

**Luni marble.** M. 1. 80.

- › 197. **A Nymph.** *A statue.* Clad in a double girt up tunic, she holds an urn upon her shoulder with her right hand, and a second one in the other hand which is held outstretched.

*Villa Albani.*

**Grecian marble.** M. 1. 60.

- › 198. **Cybele.** *A seated statue.* The mother of the gods is seated on a throne, and wears a short sleeved tunic and a mantle closely wrapped about her person. She is crowned with turrets, her left hand rests upon the tympanum, while the right is held slightly forward. Her feet which are encased in high sandals, rest upon a footstool. It is one of the very few known statues of this goddess, and is remarkable for its style.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 10.

- › 199. **Endymion.** *A statue.* This is the name which it bore in the Giustiniani gallery. The figure is entirely nude and rests upon the right leg to which the

stem of a tree serves as a support. The head is slightly turned to the right. The right arm hangs downwards, while the left rests on the hip. At his feet is a dog.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 60.

- 200. **Flora.** *A seated statue.* Clothed in a mantle and girt up tunic with short sleeves, she is seated on a rock. She has flowers in her bosom, and holds a garland in which is a rose.

*Torlonia purchase.*

**Grecian marble.** M. 1. 18

- 201. **Ceres.** *A statue.* She is clad in a sleeveless tunic bound under the bosom by a ribbon, and a large cloak, which covers her head and falling down her left side is drawn across the lower half of her person. Resting upon her right leg, she holds a long torch in her right hand, and a bundle of ears of corn in her left.

*Excavations of the Caffarella, year 1822.*

**Grechetto marble.** M. 1. 70.

- 202. **Tiberius.** *A statue.* He is represented

wearing the toga, a fold of which he holds with his right arm which is held downwards. A support is near the right leg. The statue which bears a close resemblance to many known medals of this emperor is remarkable for its execution.

*Found at Centocelle.*

**Grecian marble. M. 2.**

*Turning to the left :*

## XXXVII.

- 203. **Female centaur. A group.** Through a strange whim of the artist. she has been represented at the moment when having been bitten by a serpent in one of her hind hoofs, she stops in her career, and with an expression of pain, turns her head and upper part of the body to the left. She wears the chlamys, which the breeze has blown above her left shoulder. Near the fore leg is a tree whose outspreading branches cover

a good part of the figure. The importance of this work is considerably enhanced by the exceeding rarity of the subject. In all probability it formed the companion subject of a kindred composition.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 23.

- , 204. **Ganymede.** *A statue* nearly life-size. He is naked, and wears the Phrygian cap on his head. In his left hand is a cup, and a vase in his left. Close to his left leg is the trunk of a tree.

*Torlonia purchase.*

**Luni marble.** M. 1. 40.

- , 205. **Boy.** *A statue.* He is represented nude with the right arm hanging down. On the left which is bent back there are traces of a vase. The proportions of the head are slightly exaggerated; the arrangement of the hair is that usually adopted for Cupids.

*Found at Acquatraversa.*

**Grecian marble.** M. O. 89.

- , 206. **Venus.** *A statue.* This is a replica on a somewhat smaller scale of the well-known Capitoline type. The handle of

the vase is ornamented with a lion's head.

*Torlonia purchase.*

**Luni Marble.** M. 1. 35.

- › 207. **Cupid with the spoils of Hercules.** *A statue.* A graceful composition intended to exhibit the strength of the prepotent son of Venus, who with his two arms wrapped in the spoils of the lion shows how greatly he prides himself on his savage adornment. It is a carefully executed work.

*Torlonia purchase.*

**Grecian marble.** M. O. 95.

- › 208. **Concord.** *A statue.* Clothed in a light tunic and mantle, the head being veiled, a common attribute of matronly divinities. In her left hand she bears the cornucopia as a symbol of the wealth which flows from peace, whilst in the outstretched right hand she holds the patera. The execution is worthy of praise.

*Cavaceppi Collection.*

**Luni marble.** M. 1. 30.

- › 209. **Fortune.** *A statue* smaller than life. Crowned and veiled she is clad in a loose

*chiton*. The lower part of her person is enveloped in the thick folds of a mantle, which likewise covers her head and shoulders. The goddess is accompanied by the usual attributes, her right hand resting on a rudder while the left arm supports the cornucopia.

*Found near Præneste where a famous temple of Fortune once stood.*

**Pentelic marble.** M. 1. 28.

- , 210. **Diana.** *A statue* smaller than life. She is clothed in a sleeveless tunic, and a *peplum* bound tightly round her waist, and though armed her attitude is peaceful. Her left arm supports the bow, while with the right she seems to be raising some unknown object, or probably to be drawing an arrow from the quiver which hangs from the right shoulder. The faithful hound is at her feet, with his gaze fixed upon her.

*Villa of the Quintilii.*

**Luni marble.** M. 1. 35.

- , 211. **Venus.** *A statue* smaller than life. A replica on a smaller scale of the celebrated Venus de' Medici.

*Found at Castelrotondo.*

**Grecian marble.** M. 1. 06.

- » 212. **Cupid.** *A statue* smaller than life. The son of Venus is represented as the vanquisher of Hercules. He is seated on a rock partly covered by the skin of the Nemean lion, now become the emblem of the power of the terrible boy, who leans upon it with his left hand. In his upraised right hand he brandishes the club, yielded up to him by the tamer of monsters, who in his turn has been subjugated. This graceful composition is greatly enhanced by its remarkable execution, and excellent state of preservation.

*Vitali Collection.*

**Grecian marble.** M. O. 30.

- » 213. **Venus.** *A statue.* She is represented in the act of entering the bath. Inclining the upper part of her person to the right, she raises her right arm above her head, seemingly intent upon freeing herself from the mantle which covers her back, the attitude somewhat resembling that of the Venus Callipyge. The composition is fine and admirably executed.

*Torlonia purchase.*

**Luni marble.** M. O. 97.



- 214. **Hercules.** *A statue* smaller than life. This in an ancient replica of the celebrated work of Lysippus, and executed with that remarkable freedom of style, of which we have such numerous examples in the many copies of famous originals left us by ancient sculptors.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 03.

- 215. **Venus.** *A statue.* With the left hand she supports her drapery above the hips, while in the right which is bent back she holds the *balsamarium* or ointment vase. Beside her left leg is a dolphin bearing a small marine genius on its back. The dolphin has a polypus in its mouth. The execution is remarkably fine.

*Vitali Collection.*

**Grecian marble.** M. 1. 10.

- 216. **Ariadne or dancing Bacchante.** *A statue* smaller than life. Crowned with grapes and vine-leaves, she rests her left hand upon a tree around which a vine tendril is entwined. She is clad in a very light tunic which allows the full form of the limbs to appear, and falling in graceful folds over the left arm, leaves

the bosom uncovered. With the right hand she raises a hem of the mantle. This excellent work bears some resemblance to a graceful statue of a kindred subject, in the Cabinet of the Vatican Museum.

*Vitali Collection.*

**Luni marble.** M. 1. 35.

- › 217. **Boy on a dolphin.** *A group.* Grasping the upturned tail of the animal with his right hand, he holds in his left a marine trumpet. The base is ornamented with sea fruits and minute shells.

*Giustiniani Gallery.*

**Luni marble.** M. O. 83.

- › 218. **Allegorical female figure, probably of Security** (*securitas*). *A statue.* Her left arm rests on the trunk of a tree while with her left foot she stamps on a quiver full of darts. On the ground beside it is a bow. The left arm which is bent back rests on her side in an attitude of repose and security. It is evidently copied from a larger work.

*Torlonia purchase.*

**Grecian marble.** M. 1. 35.

- › 219. **Flora.** *A statue.* This figure which re-

presents the goddess of flowers is exceedingly elegant in its design. Clad in a sleeveless tunic and a sort of cloak she gracefully supports with upraised hands a hem of her raiment, in which she carries a number of flowers of various kinds, the proper offerings of this divinity. Though ancient the head does not appear to have belonged to this statue. It is evidently a portrait, the arrangement of the hair being that usually attributed to Lucilla Augusta.

*Via Labicana near Centocelle.*

**Luni marble.** M. O. 72.

- 220. **Ceres.** *A statue.* She is crowned and veiled, and wears a tunic and a mantle which descends in folds from her left shoulder and is drawn across her person. She rests her right arm on the sceptre, and holds two poppies in her left. On her feet are shoes. It is a work of some skill.

*Giustiniani Gallery.*

**Luni marble.** M. 1. 34.

- 221. **Centaur and tiger.** *A group.* It is an emblem of the chase on horseback in which the most ferocious animals are captured. The centaur who has just

inflicted a deadly wound on a tiger which is writhing at his feet in the last throes of life, is directing his bow against some other wild beast. He is beardless and is covered with a leopard's skin which is fastened round his neck. A fine work and somewhat rare.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 95.

*Retracing our steps through compartment  
XXXVII we enter on the left into N<sup>o</sup>:*

### XXXVIII.

- › 222. **Nerva.** Colossal *bust* with tunic and chlamys.

*Villa Torlonia on the Nomentan Way.*

**Luni marble.** M. 1. 25.

- › 223. **Pertinax.** Colossal *bust*, with cuirass.

*Villa Torlonia on the Nomentan Way.*

**Luni marble.** M. 1. 24.

- › 224. **Unknown portrait.** A colossal *bust* with cuirass.

*Villa Torlonia on the Nomentan Way.*

**Luni marble.** M. 1. 45.

- 225. **Macrinus.** Colossal *bust*.

*Villa Torlonia on the Nomentan Way.*

**Grecian marble.** M. 1. 26.

- 226. **Antoninus Pius.** Colossal *bust* with tunic and cuirass.

*Villa Torlonia of the Nomentan Way.*

**Luni marble.** M. 1. 35.

- 227. **Commodus.** Colossal *bust* with cuirass.

*Villa Torlonia on the Nomentan Way.*

**Luni marble.** M. 1. 23.

*Entering the Hall of the Muses.*

### XXXIX.

- 228. **Euterpe.** *A statue.* The muse of music is crowned with ivy and wears a tunic with sleeves, arranged in tiny folds. Leaning on her right leg, she places her left foot upon a rock. Her cloak which is fastened upon the left shoulder falls down her right side, the edge being richly ornamented. In her left hand is a flute, in her right a crown. The attitude is full of grace and rendered al-

most theatrical by the manner in which the upper part of her person is thrown back. Her feet are covered with sandals.

*Torlonia purchase.*

**Luni marble.** M. 1. 52.

- › 229. **Urania.** *A statue.* The muse of astronomy clothed in a sleeveless tunic and mantle, holds in one hand the celestial globe, and in the other the *radius* with which she marks the motion of the stars. Her head which is turned slightly to the right is crowned with roses. She wears sandals on her feet.

*Torlonia purchase.*

**Grecian marble.** M. 1. 20.

- › 230. **Terpsichore.** *A statue.* The muse of the dance and choral music is crowned with roses, the head being turned somewhat to the left. Her right arm is wrapped in the folds of her mantle, while the left which hangs down holds the lyre, her special attribute.

*Torlonia purchase.*

**Luni marble.** M. 1. 80.

- › 231. **Melpomene.** *A statue.* The muse of tragedy is clothed in a short sleeved tunic and mantle. She leans on the

club with her right hand, and holds the tragic mask in her left. The hair is arranged in a lofty style, the head being turned towards the left shoulder. She rests upon the right leg.

*Cesarini Collection.*

**Grecian marble.** M. 1. 85.

232. **Clio.** *A statue.* This elegant work of which the Vatican Museum possesses a replica which was among the statues carried off to Paris, had been supposed to represent Ceres on account of the ears of corn which she carries in her left hand. The simple fashion of the hair and the peculiar expression of the features, led Ennius Quirinus Visconti to conclude that it was intended to represent a Muse and undoubtedly Clio, since the position of the hand seemed to point to the former presence of a volume. The figure which is entirely enveloped in the folds of the cloak rests on the right leg, the right hand which is covered being placed upon the hip. In the left hand which is visible is a volume. It is a work of great rarity.

*Cesarini Collection.*

**Grecian marble.** M. 1. 75.

- › 233. **Erato.** *A statue.* The muse of lyric and anacreontic poetry, holds the lyre which was her special attribute. She is clothed in a tunic and mantle. The head is slightly turned to the left and crowned with roses. The feet are bare.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 70.

- › 234. **Polhymnia.** *A statue.* The muse of sacred and heroic poetry is clothed in an ample mantle, the attitude being strikingly similar to the statue of this muse in the Vatican Museum.

*Vitali Collection.*

**Luni marble.** M. 1. 85.

- › 235. **Thalia.** *A statue.* The muse of comedy who is clothed in a tunic descending in straight folds, and a mantle thrown across her person, holds a mask in her right hand and the *pedum* in her left. The head is crowned with roses. She leans upon her right leg.

*Torlonia purchase.*

**Luni marble.** M. 1. 60.

- › 236. **Calliope.** The muse of Epic poetry clothed in a short sleeved tunic and



cloak, has the *pugillares* or waxen tablets her special attribute in her left hand, and a stylus for writing in the other.

*Excavations at the Caffarella.*

**Grecian marble.** M. 1. 85.

- 237. **Apollo Citharædos.** *A statue.* This was a favourite subject with the greatest masters of ancient Greece, and hence we have little trouble in recognizing a copy of some famous work, in the many beautiful statues which have reached our time. From the ease and gracefulness of the attitude the one under notice is evidently a work of the second Attic school. The hair is worn in the usual female style. The left arm which is enveloped in the folds of the chlamys rests against the trunk of a tree. The god holds the harp in his left hand and the plectrum in the right. He rests upon the right leg, the left being drawn slightly back.

*Found at Ostia.*

**Grecian marble.** M. 1. 90

*Entering into the compartment on the right :*

## XL.

- » 238. **Concord or abundance.** *A statue smaller than life. The usual emblems of the cornucopia and patera are introduced in this statue, which is evidently a copy of a larger work, and executed with considerable care. She is clothed in a tunic and double chiton, and a cloak thrown across the body. She rests on her right leg, the left being drawn slightly back.*

*Torlonia purchase.*

**Luni marble.** M 1.

*It stands on a short column of « cipollino » similar to N. 242.*

- » 239. **Column** of rare and very beautiful « brecchia » with capital and base of Luni, and socle of *african* marble.

*Height. M. 3. 30. Diam. M. 0. 45.*

*Torlonia purchase.*

- » 240. **Niobe.** *Colossal group.* The punishment of the daughter of Tantalus, which has

been chiefly immortalized by the works of Scopas and Praxiteles was a favourite subject among the sculptors of ancient Greece, hence the many representations full of exquisite feeling which have come down to our times. In the one before us the wretched mother is in the act of sheltering her youngest daughter who has sought her protection, from the merciless darts of Apollo and Diana. She is clothed in a girt up tunic, a *diploidion* or sort of double upper garment, and a mantle which she draws above her head with the right hand, her left being placed on the young girl's shoulder. The style of the work is somewhat grand, but it evidently does not form part of the celebrated Florentine group of Niobidæ.

*Villa Torlonia on the Nomentan Way.*

**Grecian marble.** M. 2. 30.

- › 241. **Column.** The exact counterpart of N. 239.
- › 242. **Hercules.** *A statue* smaller than life. The hero is represented with Cerberus at his feet, in token that his perilous task had been successfully accomplished.

His head is covered with the lion's skin which is fastened on his breast, and hangs upon his left arm. His left hand holds the club which rests upon his shoulder, while the right which hangs downwards bears traces of a chain. Near the left leg is the trunk of a tree. This statue which is reproduced from a larger work is executed with considerable care.

*Torlonia purchase.*

**Luni marble. M. 1.**

*It stands on a short column of « cipollino » with Attic base of Carrara marble. Height. M. 1. 50. Diam. M. 0. 45,*

*Entering on the right :*

## XLI.

- › 243. **Tripod** of « rosso antico » with plinth of basalt and porphyry. It stands on a base of Carrara marble with inlaid porphyry slabs.

*Torlonia Collection.*

*Height of tripod. M. 1. 00.*

*Height of base. M. 1. 00.*

- 244. **Hercules or Athlete.** *A bust apparently restored. The eyes are incised.*

*Giustiniani Gallery.*

**Grecian marble.** M. 1 24.

*It stands on a short column like N. 242.*

- 245. **Faustina the younger.** *A statue larger than life. The wife of Marcus Aurelius after her death received from her spouse all those honours which were sanctioned by paganism. After the solemn apotheosis by which the senate and people of Rome admitted her to the honours of divine worship, she was represented with the emblems of various divinities. In the statue under notice she has the attributes of Concord. Clothed in a long tunic and an ample mantle which covers her head and upper part of her body, she has a patera in her right hand and the cornucopia in the left. On her feet are shoes. It is a work of great merit.*

*Excavations at Porto.*

**Luni marble.** M. 2. 18.

- › 246. **Ælius Caesar.** *A statue larger than life.* The adopted son of Hadrian whose hopes of succeeding to the imperial throne were disappointed by his premature death, is represented in military attire, in the act of addressing the troops. In the left arm which is enveloped in the folds of the chlamys, he holds the *parazonium*. The head which greatly resembles the many known medals of him has a noble expression. Great care has evidently been taken in executing the cuirass on which is a *foculus* between two Chimeras. It is a work of great rarity.

*Hadrian's villa.*

**Grecian marble.** M. 2. 25.

- › 247. **Antoninus Pius.** *Bust larger than life.* He wears a cuirass and over it the chlamys, which among the Romans was only worn by the chief leaders of their armies. The execution is good.

*Villa Torlonia.*

**Luni marble.** M. O. 93.

*It stands on a short column like N. 242.*

- › 248. **Tripod** of « rosso antico » similar to the one previously described. (N. 243).

## XLII.

- › 249. **Claudius.** *A Bust.* He is represented wearing the majestic toga, and in the act of pronouncing a harangue, the right arm being raised in an appropriate gesture. In his left hand he holds a volume; near his left leg is a casket. It is a carefully executed work.

*Excavations at Porto.*

**Grecian marble.** M. 1. 90.

- › 250. **Neptune.** *A bust.* The ruler of the deep is here represented in a style full of grandeur. He turns his head somewhat to the left, and wears his hair and beard divided into locks, from which the water seems to be streaming, a characteristic peculiarity which serves to distinguish the few existing representations of this god from those of his brother Jupiter. Inserted in the pedestal is a small bas-relief of rough workmanship, representing the same divinity with his usual attributes, a trident, a dolphin, and a ship's prow.

*Excavations at Porto.*

**Grecian marble.** M. 0. 60.

› 251. **Bacchus and Ariadne. A group.**

Crowned with ivy and having a bunch of grapes in his right hand, Bacchus places the left on the right shoulder of Ariadne, who is intently gazing at him. Crouching at his feet is the tiger. Ariadne whose hair is bound by a *taenia*, is clothed in a sleeveless *chiton* and a *diploidion* or upper garment, with a balteum or girdle. She raises her right hand to her bosom, and holds a crown in her left hand. The attribute of the girdle would seem to suggest that this group which is remarkable for its execution, may have originally been intended to represent Apollo and Diana.

*Villa of the Quintilii.*

**Grecian marble.** M. 1. 70.





*Entering on the right :*

HALL. N. 2.

XLIII.

- › 252. **Unknown female portrait.** *A draped bust.* The head is turned to the left ; the eyes are incised. It belongs to the period of the second Antonines.

*Torlonia purchase.*

**Luni marble.** M. O. 60.

*It stands on a short column of variegated grey marble, of the finest quality. The base is of Carrara and the plinth of " Cipollino " marble. Height. M. 1. 25. Diam. O. 36.*

- › 253. **Venus.** *A statue.* The goddess who is in the full vigour of youthful strength, gracefully holds in her left hand the apple which has been adjudged to her in the contest with the two rival goddesses. The drapery which covers the lower half of her person descends in elegant folds from her left arm which

she leans on a small pillar. The hair is coiled into a knot above the brow in the usual manner, the head being slightly inclined as if the goddess were in act of gazing at the apple. This statue is a clever replica of a remarkable original.

*Villa Albani.*

**Grecian marble.** M. 1. 65.

- › 254. **Venus (?) A hermes.** The hair is bound with a ribbon, two locks being gathered on the top of the head and formed into a knot.

*Villa Albani.*

**Carrara marble.**

*Height including base. M. 1. 15.*

- › 255. **Germanicus.** Bronze statue. An excellent and exceedingly rare statue of the virtuous and unfortunate nephew of Tiberius. When discovered a part of the head was missing, the rest being reduced into minute fragments. It has been carefully restored however, as well as sundry portions of both arms and the right leg. Apart from its excellent execution this work is of importance from the small number of bronze statues

which have reached our times. The figure rests on the right leg, the left being drawn slightly back. He is in the act of pronouncing a harangue, the right hand being raised in an suitable gesture, while the left holds the parazonium.

*Found in the Sabine district on the « Arci » farm, the former site of the city of Cures.*

- › 256. **Ideal female head.** *A hermes* similar in its proportions and origin to N. 254. The hair is gathered back upon the top of the head and bound by a ribbon tied twice round.
- › 257. **Bacchus.** *A statue.* The god is entirely nude. He leans on his right leg near which is a tree on which he rests his left arm. In his upraised right hand he holds the patera. The spare and somewhat angular form of this figure, clearly proves it to be the work of some very early school, and probably intended to represent Apollo.

*Via Labicana.*

**Grecian marble.** M. 1. 65.

- › 258. **Ideal female head.** *A hermes.* Her

hair is bound on the forehead by a *tænia*.  
The pedestal is fluted.

*Villa Albani.*

**Luni marble.** Total height. M. 1. 65.

- › 259. **Faun.** *A statue.* In his right hand he holds a bunch of grapes and in his left the *pedum*. Hanging by a ribbon from the tree which serves to support the figure is the *fistula* or pipe. Its state of preservation is good.

*Found in the neighbourhood of Cures in the Sabine country.*

**Grecian marble.** M. 1. 65.

- › 260. **Faun.** *A hermes.* Of youthful aspect with a jovial and cunning expression of countenance. The head is crowned with ivy and corymbs secured by means of a broad *tænia*.

*Villa Albani.*

**Luni marble.** Fluted pedestal. M. 1. 75.

- › 261. **Unknown portrait.** *A statue.* It represents a municipal personage wearing the toga; with a volume in his hand and a casket at his feet. The eyes are incised. Execution fair.

*Found near Ardea.*

**Luni marble.** M. 1. 65.

› 262. **Unknown female hermes.**

*Villa Albani.*

**Luni marble.** Height including pedestal.  
M. 1. 67.

› 263. **Bacchante. A hermes.** She is crowned with ivy and corymbs.

*Villa Albani.*

**Luni marble.** Height including pedestal.  
M. 1. 65.

› 264. **Meleager. A statue.** The head of the caledonian boar, and the hunting horn both of « *bigio morato* » which serve to establish the identity of this statue, are a subsequent addition. The figure stands with crossed legs in an attitude of repose, the left hand which bears traces of the dart being laid on the boar's head which lies on the trunk of the tree, while in the right which rests on his side he holds a small hunting horn.

*Giustiniani Gallery.*

**Grecian marble,** excepting the accessories which are of « *bigio morato* » M. 1. 64.

- › 265. **Æsculapius.** *A hermes.* The god of the healing art was occasionally represented with a twisted crown, which was merely a bit of twisted cloth known as the *theristrion* with which the ancients and more especially physicians were wont to cover their heads. This attribute would of itself suffice to show us the god of Epidaurus in the colossal and majestic head before us. The capital in the form of a *modius* or bushel is a subsequent addition.

*Villa of the Quintilii.*

**Luni marble.** M. 2. 35.

- › 266. **Titus.** *A statue.* Portraits of this emperor are exceedingly rare and especially so when of colossal size like the one before us. The features correspond exactly with those of other portraits, whose authenticity has been tested by a comparison with contemporary medals. His ample toga which falls in graceful folds gives considerable nobility to the figure.

*Found near the gardens of Sallust.*

**Luni marble.** M. 2. 02.

- 267. **Africa.** *Colossal hermes.* According to custom this personification of this Roman province, is characterized by the skin of an elephant's head worn above the head of the figure, with the proboscis projecting above the forehead. The capital in the shape of a *modius* or bushel, seen on the head, proves that this architectural work was with the corresponding ones of other Roman provinces, intended to support the architrave of some monument no doubt erected in honour of an emperor. The bust of Africa which gave its name to a well known street in the second region of ancient Rome (*Caput Africæ*), differed very little from this work, the importance of which is greatly enhanced by its rarity, excellent style, and colossal proportions.

*Villa of the Quintilii.*

**Grecian marble.** M. 2. 51.

- 268. **Hygeia.** *A statue.* She is in the usual act of feeding the serpent which she holds in her left, and is clothed in a sleeveless tunic and a mantle which falling down the left shoulder is gathered across her person. The figure rests on the right leg. The feet are encased in sandals. Style excellent.

*Torlonia purchase.*

**Luni marble.** M. 1. 63.

- » 269. **Unknown male portrait.** *A hermes.* Slightly bearded; the eyebrows contracted.

*Villa Albani.*

**Grecian marble.** M. 1. 55. with base.

- » 270. **Unknown youthful portrait.** *A hermes.* He has a mass of rich curly hair. The eyes are incised.

*Villa Albani.*

**Luni marble.** M. 1. 70. with fluted base.

- » 271. **Antinous.** *A statue.* The figure is nude and remarkable for excellence of style. The head has been added subsequently, the square full limbs and broad chest leaving little room to doubt that this statue was originally intended to represent the favourite of Hadrian.

*Vitali Collection.*

**Grecian marble.** M. 1. 70.

- » 272. **Female portrait.** *A hermes.* The date is established by the fashion of wearing the hair, which resembles that adopted by Matidia wife of Hadrian. A crown of ivy and berries imparts much elegance to this work.



*Villa Albani.*

**Luni marble.** Height with pedestal M. 1. 68.

› 273. **Unknown female portrait.** *A hermes.*

It represents a young girl with her hair bound by a ribbon which is tied in a bow on the forehead. The expression is pleasing, the head turned slightly to the left. The eyes are incised.

*Villa Albani.*

**Grecian marble,** with a support similar to the preceeding N. M. 1. 50.

› 274. **Youthful Apollo.** *A statue.* Resting his left elbow on a small pillar, he holds the lyre, his right arm being held against his side. The lower part of his person is covered with a mantle, a hem of which is thrown over the left shoulder. The head which is turned slightly to the left is covered with long hair. The figure rests on the right leg. Style elegant.

*Giustiniani. Gallery.*

**Parian marble.** M. 1. 70.

› 275. **Juno.** *A hermes.* The head is veiled and adorned with the *stephane*. It stands on on a fluted pedestal.

*Villa Albani.*

**Luni marble.** Height with pedestal M. 1. 60.

- » 276. **Unknown male portrait.** *A hermes.* Of good workmanship, and seemingly of the time of the Flavii. It is similar to N. 269.

*Villa Albani.*

**Luni marble.** Height with pedestal. M. 1. 60.

- » 277. **Ganymede.** *A group.* His head is covered with the Phrygian cap. Raising his right arm which is enveloped in the folds of his cloak, he holds the cup of nectar which he shows to the eagle. The heaven sent bird rests on the trunk of a tree at his left hand, towards which he is in the act of leaning. Both the composition and execution of this work are worthy of note.

*Casal Rotondo on the Appian Way.*

**Grecian marble.** M. 1. 60.

- » 278. **Unknown female portrait.** *A draped bust.* It bears the appearance of being a life-like portrait of the original. The eyes are incised.

*Nomentan Way.*

**Luni marble.** M. 0. 60.

*It stands on a short column like N. 243.*

*In the middle of the hall.*

- 279. **Two barbarians**, or probably two fighting Gauls. *Statues smaller than life.* There seems strong reason to believe that these two figures belonged to one of the groups of statues, consecrated by king Attalus in the citadel of Athens in memory of his victory over the Gauls, this opinion, being further confirmed by their dimension which is about half the size of life. One of the combatants is clothed in a simple tunic out of which he has thrust his right arm, while the other has a tunic with short sleeves and a balteum. These statues are of great rarity as will be apparent from the fact stated above.

*Torlonia purchase.*

**Grecian marble.** Length. M. 2. 38. Breadth M. 0. 55.

- 280. **Porphyry table.** It is of oblong shape and formed of a single piece cut out of a large block of this hard Egyptian stone. It is of value no less for its size and exquisite workmanship, as for the extreme beauty of the material.

*It rests upon two « trapezophori » of Luni marble with socle of African marble.*

*Torlonia Collection.*

*Length. M. 2. 02. × M. 1. 04. Thickness  
M. 0. 03.*

- › 281. **Table.** In every respect similar to the preceeding one.

*Retracing our way through Comp. XLII we  
enter Compartment :*

#### XLIV.

- › 282. **Cippus**, the top (*fastigium*) of which is supported by striated corinthian columns. On the front part are two half figures on a shield, probably man and wife. From the excellence of the work and fashion of wearing the hair, this sepulchral monument may be attributed to the time of Hadrian, or that of the first Antonines. Below the portraits of the deceased is a scroll bearing the following inscription :

D · M  
CATTIAE · FAVSTINAE  
Q · CATTIVS · FELIX · F · C ·

that is: *Dis manibus Cattiae Faustinae  
Quintus Cattius Felix faciundum  
curavit.*

On the sides is a pitcher and a patera.

*Pentelic marble. M. O. 90.*

283. **Pan and Olympus.** *A group.* Seated on a rock, the rustic god of Arcadia is intently listening to the sounds which Olympus is drawing from the variously shaped reeds which he has tied together. The expression of the half-savage god is admirably rendered. The twofold nature attributed to Pan, which has given origin to this being half man and half goat, affords in itself a striking contrast well suited to bring in full light the youthful and elegant form of Olympus, who seated near the satyr with legs crossed, is preparing to play. This group is full of natural freedom. The rock is partly hidden by a goat's skin. The two bulls in attitude of repose and the pedum, which are introduced as accessories, are an allusion to the pastoral life which was under the protection of this deity. There exist several known replicas of this work which is a cre-

ditable production of a school subsequent to the time of Alexander.

*Villa Albani.*

**Grecian marble.** M. 1. 70.

- » 284. **Pan and Olympus.** *A group.* A replica on a smaller scale and somewhat less complete in its accessory parts, of the preceeding subject. It is executed with that freedom of style of which ancient art offers such numerous examples.

*Villa of the Gordiani on the Via Labicana.*

**Luni marble.** M. 0. 70.

- » 285. **Youthful portrait unknown.** *A statue.* Clothed in the pretexta with the *bullæ* on his breast. His left hand holds a volume; at his feet is a casket.

*Torlonia purchase.*

**Luni marble.** M. 1. 00.

*It stands on a short column like N. 235.*

- » 286. **Venus.** *A statue.* An excellent copy of a larger work. Almost naked, with her mantle fastened on the hips, she holds in her left hand an ointment vase, the cover of which she seems in the act of removing with her right.

*Via Latina.*

**Grecian marble.** M. O. 88.

*It stands on a short column like N. 252.*

## XLV.

- 287. **Ammon.** A mask, full face, on a shield surrounded with leaves.

*Excavations at Porto.*

*Diam. M. O. 43.*

- 288. **Cupid.** A statue smaller than life. He is represented in the act of discharging one of his unerring darts, from the bow which he holds in his extended left hand. He is gazing upwards. Near his left leg is the trunk of a tree. A work of much elegance.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 10.

*It stands on a short column of cipollino, of equal height to N. 252, but with a diameter of M. O. 53.*

- 289. **Julia Domna.** A statue larger than life. This matron who both during the life-

time and after the death of Septimius Severus was deemed worthy of titles and honours never before bestowed on an empress, is represented in this statue under the attributes of Pudicitia. She turns her head somewhat to the right, and wears a long tunic and a mantle which envelope her whole person. Her left hand is raised with expressive gesture. She wears shoes. The play of the drapery is remarkably fine while the whole figure denotes a careful execution.

*Vitali Collection.*

**Grecian marble.** M. 2. 20.

- » 290. **Peace with the infant Plutus.** A group larger than life formerly known as Ino-Leucothea with the infant Bacchus. This celebrated group likewise reproduced on an Athenian coin, represents the goddess of Peace (*Eirene*), the allegorical nurse of Plutus, a symbol of wealth. From a mention of it occurring in Pausanias, and certain peculiarities of style, it is supposed to be the work of the first Cephisodotus who would seem to have been the father of Praxiteles. There is only one other



known ancient replica of this work, formerly in the villa Albani and now in the Glyptothek at Munich. The goddess who leans her right hand on the sceptre is clothed in a double Ionic chiton, and the so-called *diploidion*, above which she has a mantle which is secured with a clasp, and falls down her back. Her feet are encased in high sandals. The hair which descends in soft curls upon her neck, is bound on the forehead by a sort of diadem partly hidden under her abundant tresses. The head is turned in a graceful attitude towards the child which she holds in her left arm, and who with a festive childlike movement raises his hand as if caressing his loving nurse. In the Athenian coin referred to, the child held a cornucopia the emblem of wealth in his right arm, and it has been thus restored in the present work. While forcibly recalling the manner of Praxiteles in the exquisite charm of its treatment, this group reveals itself by a certain severity of style as the work of a period anterior to the second Attic school, and it deservedly ranks as one of the

chief and rarest gems of this collection.

*Villa of the Quintilii.*

**Grecian marble.** M. 2. 26.

291. **Two bacchic masks.** Sculptured on a shield whose edge is adorned with leaves. It rests on a pedestal.

*Torlonia Collection.*

*Diam. M. 0. 46.*

292. **Infant Hercules.** *A statue.* The son of Jupiter and Alcmena is represented standing, in the act of strangling the two serpents sent to slay him.

*Casal Rotondo on the Appian Way.*

**Luni marble.** M. 0. 87.

*It stands on a short column like N. 236, having a diameter of M. 0. 53.*

## XLVI.

293. **Vespasian.** *A bust* with cuirass. Remarkable for its execution, and one of the most expressive portraits of this emperor.

*Torlonia purchase.*

**Luni marble.** M. O. 85.

*It stands on a short column of « Cipollino »  
like N. 235.*

- 294. **Mask of Medusa.** Style excellent.

*Giustiniani Gallery.*

**Pentelic marble.** M. 1. 25.

*It stands on a large pedestal of rare sardonyx  
alabaster.*

- 295. **Antoninus Pius.** A *bust.* Represented  
in military attire with the chlamys. A  
carefully executed work.

*Found in the vicinity of Ardea.*

**Luni marble.** M. O. 95.

- 296. **Mask** with pedestal similar to N. 294.
- 297. **Large tazza** with bas-relief around it  
representing Hercules in the midst of  
the companions of Bacchus. This cele-  
brated ancient work which is unequalled  
in its kind, shows us in a series of  
groups sculptured on the outer surface  
of the tazza, various graceful compo-  
sitions illustrating the wild festivities  
of the followers of Bacchus. The upper  
part of it had been carelessly restored.

A fortunate chance however led to the discovery of sundry fragments of this work in the lumber rooms of the Villa Albani, where they had long lain unnoticed, and with their help it became possible to undertake its restoration. The upper part of the tazza which projected considerably, placed the whole scene as it were under the shadow of a trellis of vines loaded with their ripe fruit. By this means this precious relic of ancient art was restored to the full perfection of its pristine form. Owing to the relative narrowness of the available space, the greater number of the figures are either seated or lying down. Beginning from the handle which is exactly opposite the entrance we notice a half figure of a man with beard, who lifts his hand to his face. On the breast of this figure is a raised bit of marble, probably the fragment of a rivet which once served to secure the handle, since restored. Following this is a Mænad bearing a thyrsus, whose right hand grasps that of a Faun who in his eagerness to relieve his thirst, has thrust his head into to the *carchesion* or

drinking cup, held by Hercules. The latter reclines at full length on a lion's skin, and turning back his head rests his arm upon it in an attitude of repose. Next comes a Bacchante who having been seized by the breast by a Faun is vainly threatening him with a thyrsus. Following this is another Bacchante in an easy posture, and opposite the latter but a little higher a figure which Zoega pronounces to be Bacchus, in the act of raising his hand to gather a bunch of grapes which hangs above his head. Next come another Faun and Bacchante, the former with the *crotali*, and the latter with a thyrsus, in the act of gathering grapes. The following group consists of two bearded male figures covered with a simple pallium, one of whom raises his hand towards the vine bending under the weight of its fruit. Next comes Pan who is engaged in teaching a youth, the lower part of whose body is hidden behind a rock, the art of playing on the shepherd's reed. In the next group we have a Satyr in the act of uncovering a sleeping Hermaphrodite, while two youthful Fauns partly hidden

behind a rock gaze smilingly at the scene. Forming part of this group are two other Bacchic figures, one of which reclining on a *culcita* or couch is playing the flute. This large *tazza* is supported on three stout lion's paws which rest on a base of white marble. The lower base is of « African » marble with a high soole of *cipollino*.

*Villa Albani.*

**Grecian marble.** M. 1. 80. Width M. 1. 85.

## XLVII.

- 298. **Minerva.** *A statue* larger than life. In this remarkable specimen of ancient art, the goddess is represented with the attributes pertaining to her twofold character as the presiding divinity of peace and war. The general outlines of the figure recall the majestic beauty of the Giustiniani Pallas now in the Vatican Museum, the original of which is undoubtedly the work of some famous Greek artist; this view being further borne out by the numerous imitations of it

which have been made. The attitude however is somewhat changed, and the number of emblems increased, whence it may be inferred that this statue was once used as an object of religious worship. The goddess bears the Argive shield on her left arm and grasps the spear with the same hand, her right pointing to the olive tree of the *Erectheion*, as if in the act of calling attention to the precious gift which she has bestowed on mortals. The bird sacred to her, sits upon the tree, around the trunk of which the sacred serpent is entwined. This group of the olive tree with the owl and serpent in conjunction with Minerva occurs on certain Athenian coins of the time of the Empire. For the purpose of comparison plaster casts of the two most celebrated Minervas in Rome, namely, the Giustiniani now in the Vatican, and the one in the Capitoline museum, have been placed in this hall. This comparison is wholly in favour of our statue, and proves beyond dispute that the Giustiniani Pallas, as many have asserted, has been restored by

Algardi and notably in some parts of the drapery. The work before us ranks among the finest specimens of ancient art, and is one of the chief ornaments of this museum.

*Excavations of Porto.*

**Pentelic marble.** M. 2. 25.

*Entering on the right :*

## XLVIII.

- » 299. **Unknown female portrait. A bust.**

The head is covered with her mantle and somewhat inclined to the left. From the fashion of the hair it may be referred to the time of the Flavii.

*Torlonia Collection.*

**Pentelic marble.** M. O. 70.

*It stands on a short column of « cipollino » with Attic base of Luni marble.*

- » 300. **Column** of black and white granite with capital and Attic base of Luni marble, and socle of Cipollino.



*Height. M. 3. 45.*

*Torlonia purchase.*

*On the top is a small figure of some goddess, with a cornucopia in her left hand, and probably intended for Concord. Height. M. 0. 50.*

*Giustiniani Gallery.*

- › **301. Melpomene.** *A statue larger than life. The muse of tragedy with long disheveled hair holds the mask in her left hand while her right rests upon a club. She is clothed in a tunic with short buttoned sleeves, fastened on her bosom by a string, and an ample mantle which falls from her left shoulder down the right side of her person, and is wound round the right arm from which it hangs in voluminous and graceful folds.*

*Torlonia purchase.*

**Grecian marble.** M. 2. 10.

- › **302. Column.** *Corresponding in all its parts with N. 300. It has a similar seated statuette on the top and came from the same place.*
- › **303. Unknown female portrait.** *A bust.*

The head is veiled, and the style that of the early times of the Empire.

*Cavaceppi Collection.*

**Luni marble.** M. O. 66.

*It stands on a short column like N. 286.*

- › 304. **Unknown male portrait.** *A bust of a beardless personage of advanced age, which from the style of art and fashion of wearing the hair may be assigned to the time of the Flavii.*

*Excavations of Porto.*

**Luni marble.** M. O. 75.

*It stands on a short column similar to N. 303.*

- › 305. **Augustus.** *A bust. He is nude and crowned with laurel. A fold of the chlamys hangs over the left arm as we see it in statues of Jupiter.*

*Villa Albani.*

**Grechetto marble.** M. O. 75.

*It stands on a short column like N. 303.*

XLIX.

306. **Augustus.** *A bust with lorica and paludamentum. Evidently an excellent portrait.*

*Villa Albani.*

**Luni marble.** M. O. 75.

*It stands on a short column of a rare « breccia » with Attic base of Luni marble. M. 1. 28.*

307. **Didia Clara.** *A bust with tunic and pallium. The head which is of Grecian marble inserted in a bust of Luni marble, is turned slightly to the left. The eyes are incised.*

*Giustiniani Gallery.*

**Grecian and Luni marble.** M. O. 80.

*It stands on a short column of grey marble with Attic base of Luni marble. M. 1. 25.*

308. **Marsyas hanging from the tree.** *A statue about half the size of life, and rendered familiar by the many existing replicas. Originally it formed part of a group of statues representing the punishment of the Phrygian Silenus who had dared*

to challenge Apollo to a musical contest. The constrained position of the figure has enabled the artist to display his great knowledge of external anatomy. The execution is excellent.

*Excavations of the Caffarella.*

**Grecian marble.** M. 1. 25.

- » 309. **Trojan hero fighting (?)**. *A statue* somewhat smaller than life. The youth who is entirely naked save for the Phrygian cap which covers his head, has fallen on his right knee during the fight, and whilst supporting himself with his left arm, he raises the other to shield his face from the blows of his antagonist at whom his upward gaze is directed. This is a beautiful specimen of Greek art and remarkable for the able and masterly manner in which the difficulties of posture have been dealt with. From the fact that the weapons of the fallen man and sundry parts of the body are modern restorations, it has been held by certain learned critics that the figure was originally intended to represent Ganymede, sinking in terror at the sight of the

eagle which is preparing to swoop down upon its intended prey. This opinion finds considerable support in the peculiar attitude and extreme youth of the subject.

*Giustiniani Gallery.*

**Grecian marble.** M. 1.

310. **Nero Cæsar.** *A bust with the lorica and chlamys. The head which is of grecian marble is inserted in a bust of Luni marble.*

*Casal Rotondo on the Appian Way.*

**Grecian and Luni marbles.** M. O. 75.

*It stands on a short column similar to N. 306.*

311. **Faustina the Elder.** *A full sized bust. The head which is of marble is inserted in a draped bust of portasanta.*

*Giustiniani Gallery.*

**Pentelic and Portasanta marbles.**  
M. O. 75.

*It stands on a short column of grey marble with Attic base of Luni marble. M. 1. 25.*

L.

- › 312. **Faustina the Elder.** *A bust with tunic and pallium.*

*Giustiniani Gallery.*

**Pentellic marble.** M. O. 70.

*It stands on a short column similar to the preceeding one.*

- › 313. **Domitian with bacchic ornaments.** *A bust larger than life. He wears his hair in female fashion bound with a tænia, and covered with a crown of ivy. The head is inserted on an ancient bust with the nebrys, belonging to some other work. The emperor had evidently been represented under the garb of Hercules, with a bacchic crown. It is a work of great importance both for its rarity and admirable execution.*

*Excavations at Roma Vecchia.*

**Grecian marble.** M. O. 85.

*It stands on a short column similar to the preceeding one.*

- › 314. **Girl with a dove.** *A statue. She wears*

a sleeveless tunic and a mantle which falls from her left shoulder upon her left side. She holds the dove on her shoulder with her right hand, and is offering it some food with the left.

*Excavations at the Caffarella.*

**Pentelico marble.** M. 1. 36.

- 315. **Youthful Faun dancing.** *A statue larger than life. The bacchic youth is giving himself up to his pursuit with great ardour, to the accompaniment of the cymbals which he holds above his head. Standing on tip toe with the upper part of his body thrown back and slightly turned to the left, he is gazing smilingly upwards. This statue of which there are a few ancient replicas, is remarkable for its composition, and the masterly style with which the soft skin and supple limbs of youth have been rendered. Near his left leg is the trunk of a tree.*

*Excavations at the Caffarella, year 1878.*

**Grecian marble.** M. 1. 25.

*It stands on a short column of cipollino with base of Luni marble. Height. M. 1. 10.*

- 316. **Unknown female portrait.** *A draped*

*bust.* Of mature age and full features. The hair is worn in the fashion adopted in the first century of the Empire.

*Casal Rotondo on the Appian Way.*

*It stands on a short column like N. 312.*

- › 317. **Trajan.** A bust larger than life, with the chlamys and lorica.

*Found on the Appian Way near the 3<sup>d</sup> milestone.*

**Grecian marble.** M. O. 85.

*It stands on a short column of grey marble with Attic base of Luni marble. Height. M. 1. 25.*

## LI.

- › 318. **Female head with ideal features.** A *hermes*. The crisp hair is divided on the forehead and gathered into a knot on the back of the head. The eyes are incised.

*Torlonia Collection.*

*The head which is of Pentelic marble, is inserted in a hermes of Luni marble. Height. M. 1. 90.*



- › 319. **Ariadne or Bacchante.** The majestic countenance, and lofty head-dress formed of bands and vine leaves, give it some resemblance to the allegorical head of Comedy, found in Hadrian's villa, and now in the Vatican Museum. A fine work.

*Torlonia Collection.*

**Pentellic and Luni marbles.** Height. M. 1. 90.

- › 320. **Marcus Aurelius.** *A hermes.* A head of Pentellic marble inserted in a bust of Luni marble.

*Torlonia Collection.*

**Pentellic and Luni marbles.** M. 1. 90.

- › 321. **Column** of black and white granite with base and capital of Luni marble, and socle of « cipollino ».

*Torlonia purchase. Height. M. 2. 80.*

*On it is a seated female figure holding a cornucopia in her left hand.*

*Giustiniani Gallery.*

**Pentellic marble.** M. 2. 50.

- › 322. **Agrippina the Younger** under the semblance of Ceres. *A statue larger than*

*life*. The daughter of Germanicus and wife of Claudius wears a *stephane* upon her hair, two locks of which fall down the shoulders. She is in the act of stepping to the right and turns her gaze in that direction. She is clothed in a double girt-up tunic of light texture with short sleeves, and a cloak which falls down the right side and covering the lower part of her person, is drawn upon the left arm whence it falls in graceful folds. In her right hand she holds a few ears of corn. This statue is worthy of note for the life-like appearance of its movements, and the great skill evinced in the execution of the drapery.

*Via Labicana.*

**Pentelic marble.** M. 2. 10.

- 323. **Column** exactly similar to N. 321. Upon it is a small seated figure enveloped in a cloak.
- 324. **Juno (?)**. *A hermes*. She is adorned with a lofty *stephane* and wears her hair in ringlets. Two large locks hang partly down her shoulders, and are gathered

back in a knot on the top of the head.  
Evidently a portrait.

*Torlonia purchase.*

**Pentelic and Luni marbles.** M. 1. 90.

*Entering on the left:*

## LII.

› 325. **Female head with ideal features.**

*A hermes.* The hair is bound with a ribbon and gathered back on the crown of the head. The marble is slightly corroded.

*Villa Albani.*

**Pentelic and Luni marbles.** M. 1. 85.

› 326. **Athlete.** *A statue.* He rests upon the right leg to which the trunk of a palm tree serves as a support. In the left arm, a modern restoration, he holds the pazonium, the other hangs down his side.

*Excavations at Roma Vecchia.*

**Luni marble.** M. 2.

- » 327. **Unknown bearded personage.** *A hermes.* He has long hair parted in front, and falling down his neck. There are traces of some metal ornament or crown which once adorned his brow. This portrait recalls in some degree the features of the emperor Didius Julianus.

*Villa Albani.*

**Luni marble.** M. 1. 83,

- » 328. **Athlete or Mercury.** *A hermes.* The hair is in an unfinished state.

*Cavaceppi Collection.*

**Luni marble.** M. 1. 85.

- » 329. **Youthful Satyr.** *A hermes.* With smiling countenance, and a wreath of pine round his head. A work of much beauty.

*Torlonia Collection.*

**Grecian and Luni marbles.** M. 1. 85.

### LIII.

- » 330. **Female head inserted in a hermes.** The head is enveloped in a cloth, the

two ends of which fall upon the shoulders.

*Villa Albani.*

**Luni marble.** M. 1. 90.

- › 331. **Mercury or Athlete.** *A hermes.* A remarkably fine work.

*Giustiniani Gallery.*

**Luni marble.** M. 1. 90.

- › 332. **Diadumenos.** *A statue.* This is perhaps the finest and best preserved replica in existence of the celebrated work of Polykletus, representing a young athlete advancing forwards, and in the act of binding his head with the *tænia* in sign of victory. This statue for which the enormous sum of a hundred talents was originally paid, seems to have been intended as a companion statue to another by the same artist, the Doryphoros or *Canon*, so called because the famous Argive sculptor had portrayed in this work a robust youth of Doric descent, alike fitted for the fatiguing duties of a soldier's life or the hardy exercises of the palestra. These two statues have been the subject of considerable study, but it is now the general opinion of the

learned in such matters, that they possess that uniformity in the style and mode of execution, which could only be found in the productions of one and the same hand. Besides the present statue there are four other known replicas of the Diadumenos, in different stages of preservation, yet all alike of the greatest importance for the history of art. The one before us which is perhaps more remarkable for its truthful accuracy than for its finish, approaches more nearly to the original than the so called « Farnese » statue now in the British Museum, in which the walking attitude has been changed into one of repose. The proportions correspond exactly with those of the Doriphoros in the Naples Museum, with the single exception of the length of the torso, which was somewhat shortened by the sculptor with the object of giving greater suppleness to the figure. The result however has been to change the character of Polycletus's statue. The manner in which the bones and muscles are brought out may seem somewhat startling yet it should not be forgotten that

this work is in all probability reproduced from a bronze original. The head is of the same type found in other copies of the Diadumenos. What adds to the importance of the present one however and serves to place the nature of the subject beyond dispute, is the additional evidence furnished by the « *halteres* » or athletic weights hanging from the palm tree which serves as a support to the left leg. It is one of the rarest and most remarkable works in this museum, and its importance is further heightened by its comparatively perfect state of preservation, since with the exception of the hands and some few parts where the marble had been slightly chipped, the only portion which has been restored is the fore part of the left arm from the biceps downwards.

*Found in the excavations of the Caffarella in the year 1878.*

**Grecian marble.** Height without base M. 1. 90; with base M. 2.

*Inserted in the base by way of comparison is a plaster cast of a relief in the Belvedere of the Vatican, taken from the front part of a*

*cippus of Præneste, in which a certain Ti. Octavius Diadumenos adopts the celebrated status of Polycletus as a speaking armorial bearing of his family name.*

- › 333. **Athlete.** *A hermes.* Of a type similar to that of Lysippus.

*Villa Albani.*

**Luni marble.** M. 1. 90.

- › 334. **Bacchante.** *A hermes.* She is crowned with grapes and vine leaves.

*Villa Albani.*

**Luni marble.** M. 1. 90.

## LIV.

- › 335. **Female portrait.** *A hermes.* The countenance is pleasing. The head is crowned with ivy, the hair being parted in front and gathered in a knot on the back, several ringlets falling on the neck.

*Villa Albani.*

**Luni marble.** M. 1. 80.

- › 336. **Venus.** *A hermes.* The head with the hair knotted in the usual manner on



the front is turned somewhat to the left. The expression is pleasing, the style good.

*Torlonia Collection.*

**Luni marble.** M. 1. 30.

- 337. **Sylvanus.** *A statue.* It is a work of a type rendered familiar. He wears tall buskins and is clothed in a goat's skin which hangs from his shoulders. With the left hand he sustains a fold of it which is filled with flowers and fruit. He is bearded and turns his head which is crowned with a pine wreath, slightly to the left. In his right is a reaping-hook. As a means of support to his right leg is a trunk of a tree, on which is sculptured a bush under the form of a palm-tree. On the same side is a dog which raises its head towards the rustic divinity. On the base is the following inscription.

SILVANO · SANCT  
P · FABIVS · EPICTETVS  
EROTIANVS

*Excavations at the Caffarella.*

**Grecian marble.** M. 1.

- 338. **Venus.** *A statue.* A fair work similar

in type to the Medicean Venus. Near the left leg is a dolphin.

*Giustiniani Gallery.*

**Grecian marble.** M. 2.

- › 339. **Atys (?)**. *A hermes*. The face wears a melancholy expression. His head is covered with the Phrygian cap.

*Torlonia Collection.*

**Luni marble.** M. 1. 80.

- › 340. **Venus**. *A hermes*. The hair is tied in a knot on the forehead in the usual manner.

*Villa Torlonia.*

**Luni marble.** M. 1. 80.

## LV.

- › 341. **Crater** or cup without handles, with reliefs representing a bacchanalian feast. Among the rich branches of a vine tree are four satyrs playing with two goats, whilst two birds are in the act of pecking at the grapes.

*Cavaceppi Collection.*

**Pentellic marble.** M. O. 65. Diam. M. O. 45.

*It stands on a short column of a rare breccia with Attic base of Luni marble. M. 1. 35.*

- › 342. **Crater** ornamented with acanthus leaves, masks, and garlands.

*Torlonia purchase.*

**Pentelic marble.** M. O. 55. Diam. M. O. 40.

*It stands on a short column like N. 341.*

- › 343. **Pompey.** *A statue* larger than life. He is represented in a heroic style greatly resembling the famous statue of the triumvir in the Palazzo Spada. He rests on the right leg, to which a trunk of a tree serves as a support. In his right hand is a globe, while the left arm over which the chlamys is thrown bears the parazonium.

*Excavations at Porto.*

**Parian marble.** M. 2. 10.

- › 344. **Cinerary urn** with two handles. It is ornamented with pods, acanthus leaves, and branches of oak.

*Cavaceppi Collection.*

**Pentelic marble.** M. O. 55.

*It stands on a short column similar to N. 341.*

- › 345. **Crater.** Around it is sculptured a bacchanalian scene. Two Mænades and four Satyrs are delivering themselves up to a wild dance. One of the former bears a thyrsus, the second sounds the *crotali*, the third carries two torches, while the fourth holds up the *nebrys*. It is a fine piece of sculpture.

*Excavations at Canino in 1880.*

*It stands on a short column similar to N. 341.*

*Entering on the right :*

## LVI.

- › 346. **Scipio Africanus.** *A bust.* The head which is of a ferruginous basalt, is inserted in a porphyry bust, with chlamys. On his forehead, a little to the right, is the well-known scar which occurs in all the portraits of this great man. The value of this work is greatly enhanced by the extreme hardness of the material.

*Giustiniani Gallery.*

**Porphyry and basalt.** M. O. 83.

*It stands on a short column of cipollino with Attic base of Luni marble. M. 1. 22.*

- › 347. **Diana hunting.** *A statue.* She is clothed in a girt-up tunic, and a peplum wound round her hips, her legs being encased in high buskins. Leaning with her left arm on the trunk of a tree she grasps the bow, while with the other hand she draws an arrow from the quiver. The head which inclines somewhat to the left is crowned with a sylvan branch, and seems to have been intended for a portrait.

*Excavations at the Caffarella in 1882.*

**Pentelic marble.** M. 1. 40.

- › 348. **Marcus-Aurelius Cæsar.** *A bust* with cuirass and chlamys. The « nero antico » head, a work of some skill, is inserted in a noble bust of *Portasanta* marble.

*Giustiniani Gallery.*

**Black marble and Portasanta.**

*It stands on a short column similar to N. 350.*

- › 349. **Tiberius.** *A statue.* He is represented in heroic attitude with the chlamys

around his loins, and partly gathered upon his left arm in which he holds the sceptre. He rests on the right leg to which the trunk of a tree serves as a support, while raising his left as if in the act of pronouncing an address. The head has never been severed from the rest of the statue. A fine sculpture.

*Excavations at Porto.*

**Grecian marble.** M. 1. 90.

- › 350. **Lucius Verus.** *A bust* with the lorica and chlamys. The head which is admirably sculptured in « nero antico » is inserted in a bust of a rare oriental alabaster.

*Giustiniani Gallery.*

**Nero antico and alabaster.** M. 0. 90.

*It stands on a short column of « cipollino » with Attic base of Luni marble.* M. 1. 25.

- › 351. **Tiberius.** *A bust.* The head of green basalt is inserted in a bust of serpentine. The extreme hardness of these two qualities of marble enhances the value of this work.

*Giustiniani Gallery.*

**Basalt and serpentine.** M. 0. 75.

*It stands on a short column of « cipollino »  
with base of Luni marble. M. 1. 22.*

## LVII.

- › 352. **Plautilla.** *A bust.* She is clothed in a tunic and mantle. The eyes are incised. The workmanship is good.

*Giustiniani Gallery.*

**Pentelic marble.** M. 0. 60.

*It stands on a short column of grey marble  
with Attic base of Luni marble. M. 1. 15.*

- › 353. **Faustina the Elder.** *A draped bust.*

*Excavations at the Caffarella.*

**Grecian marble.** M. 0. 75.

*It stands on a short column of variegated grey  
marble with Attic base of Luni. M. 1. 25.*

- › 354. **Labrum or bath** of dark grey marble. It is oval in shape, striated, with lion's heads near the upper edge.

*Excavations at Porto.*

**Dark grey marble.** Height. M. 0. 94.  
Greatest diam. M. 2. 00.

- › 355. **Wrestler.** (?) *A statue.* The youth who is entirely naked seems to be in the

act of stooping to avoid a dangerous attack of his adversary. His right knee rests on the ground, the whole weight of his body being thrown partly upon it, and partly on the left leg to which the trunk of a tree serves as a support. The arms are open and ready to clutch his opponent; the right being held extended along his side, while the left is partly bent. His gaze is turned upwards as if watching every movement of the antagonist who towers above him. Of this statue which must evidently have formed part of a group, there are several known replicas one of which was formerly in the Mattei collection. From the style which is remarkably correct, and the workmanship it would seem to belong to a school anterior to that of Lysippus.

*Excavations at Porto.*

**Grecian marble.** M. 1. 35.

- › 356. **Lucilla.** *A draped bust.* The eyes are incised.

*Excavations at Roma Vecchia.*

**Pentelic marble.** M. 0. 72.

*It stands on a short column of grey marble, with base of Luni marble. M. 1. 15.*



- › 357. **Volusianus.** *A draped bust.*

*Giustiniani Gallery.*

**Grecian marble.** M. O. 75.

*It stands on a short column similar to the preceeding.*

### LVIII.

- › 358. **Faustina the younger** under the garb of Ceres. *A statue.* She is crowned with the *stephane* from which a veil falls down her shoulders, and covering the lower part of her person is gathered upon the left arm. In the right hand she holds the *patera*, and in the left which is raised she has a few ears of corn. On her feet are shoes. The eyes are incised.

*Excavations at Casal Rotondo on the Appian Way.*

**Pentellic marble.** M. 1. 20.

- › 359. **Fortune.** *A statue.* The is crowned and veiled, and clothed in a Spartan tunic with an upper garment over which is the *balteum*. She holds the *cornucopia*

in her left hand, and leans with her right on the rudder which rests on a globe. On her feet are shoes. The head and rudder being a modern restoration, and the *balteum* a proper attribute of Diana, it is probable that this statue originally represented a *pantheistical* divinity.

*Excavations at Roma Vecchia.*

**Grecian marble.** M. 1. 50.

- » 360. **Bearded Bacchus.** *A double hermes*, in a style imitating the archaic. The thread-like hair is bound tightly to the brow with a band, above which it spreads out fan-like in the form of a cap. Two broad locks fall upon the shoulders.

*Excavations at the Caffarella.*

**Grecian and Luni marbles.** M. 1. 75.

- » 361. **Nymph** holding a shell. *A statue.* Evidently intended as a fountain ornament, and of a style similar to the one described under N. 101. The arrangement of the hair is more simple, with two ringlets falling upon the neck.

*Torlonia Collection.*

**Grecian marble.** M. 1. 50.

- 362. **Vesta.** *A statue.* Of a type resembling a famous statue in this museum, to be hereafter described, yet of smaller size and less value as a work of art.

*Excavations at the Caffarella.*

*Grecian marble.* M. 1. 50.

## LIX.

- 363. **Bacchus.** *A statue.* Entirely nude and crowned with bunches of grapes, with two locks of hair falling on his breast, the god holds a pitcher in his extended right arm, and in the left a bunch of grapes. He rests on the right leg to which the trunk of a tree serves as a support.

*Giustiniani Gallery.*

*Pentelic marble.* M. 1. 15.

- 364. **Commodus Cæsar.** *A bust.* This portrait which is of great beauty is inserted in an ancient bust of *grey African marble*, with the lorica and chlamys. The eyes are incised.

*Excavations at Porto.*

**Grechetto and African marbles.**

M. 1. 35.

*It stands on a rare column of breccia with pediment of yellow Sienese marble, porphyry base, and socle of « cipollino » M. 1. 35.*

- 365. **Alexander Severus.** *A statue larger than life. The Emperor is represented in heroic attire, with the chlamys, one fold of which lies upon the left shoulder, while the other part covers the left arm in which he holds the parazonium. He turns his head slightly to the left and raises his right hand as if in the act of speaking. The stem of a palm-tree serves as a support to the right leg. It is a good specimen of the period to which it belongs, and is further remarkable for its rarity, since we possess very few similar statues of emperors of the second century of our era, and none perhaps equalling the present one. Its state of preservation is moreover excellent, the head which affords us a capital portrait of the son of Mammea never having been severed from the rest of the statue.*

*Excavations of Porto.*

**Grechetto marble,** M. 2. 25.

- › 366. **Diana.** *A statue.* She is clothed in a girt up tunic and a mantle bound round the waist. She is in the act of stepping forward, and with her left hand is drawing an arrow from the quiver which hangs from her shoulder. Traces of a bow are to be seen in the right hand which hangs down. Close by her right leg the faithful hound is awaiting her sign.

*Excavations at Porto.*

**Grecian marble.** M. 1. 20.

- › 367. **Marcus Aurelius as a youth.** *A bust.* An excellent portrait which forms a companion to that of his son Commodus described under N. 364.

*Found in the excavations at Porto.*

*It stands on a short column exactly similar to N. 364.*

**Pentelic marble.** 2. 25.

*Retracing our steps through Comp. LVIII, LVII, LVI, LV, XLVIII and XLVII we enter Compartment :*

LX.

- › 368. **Minerva.** *A bust.* This is a head of basalt, surmounted by a corinthian helmet, and inserted in a bust of Grecian marble. The great difficulties arising from the hardness of the material have been ably overcome, the result being a work of surpassing skill.

*Giustiniani Gallery.*

**Basalt and Grecian marble.**

*It stands on a short column of « cipollino » similar to N. 242.*

- › 369. **Minerva.** *A bust.* The head is covered with the corinthian helmet. She has the ægis on her breast and a cloak on her left shoulder. It is a carefully executed work.

*Found in the Forum Olitorium within the walls of Rome.*

*It stands on a short column similar to the preceeding one.*

- › 370. **Pythian Apollo.** *A statue.* He rests his right arm on the tripod, an appropriate

symbol of his oracles. Coiled around the feet of the sacred utensil is the tame serpent. The chlamys which is fastened on his right shoulder, is thrown over the left arm and falls in long folds down his back. In the left hand there are traces of the bow. Perched on a rock at his feet is a winged griffin, intent on his every movement. Immeasurably superior to other kindred compositions both for its artistic worth and excellent state of preservation, this noble work which has every appearance of having been used as an object of worship, possesses a special interest and importance.

*Excavations at Porto.*

**Grecian marble.** M. 2. 10.

- 371. **Domitia Lucilla or Calvilla.** *A draped bust.* This illustrious woman, the daughter of Domitia Lucilla and P. Calvisius Tullus, and wife of Annius Verus, inherited the immense wealth of the Domitii, the principal portion of which consisted of those immense manufactories of bricks, specimens of which have at various times been found with her name stamped upon them. It was through her

marriage that these celebrated and numerous brick-kilns passed into the possession of the imperial family. The only other known portrait of her which has reached our times is to be found on a colonial coin of Nicea engraved by Longperier. The features and fashion of wearing the hair bear a striking likeness to the admirable bust before us. Another circumstance which strengthens our belief in the authenticity of this portrait of Domitia Lucilla, lies in the fact that it is the second work with like features which has been found along with a portrait of M. Aurelius as a youth, the celebrated bust of this emperor when a boy, which will be described under. N. 373 having been discovered with this present one in the excavations made at the Caffarella. Two other busts similar to the above, likewise in Rome, were found under identical circumstances. \* There seems therefore little room to doubt that the portrait before us is really that of Domitia Lucilla. The front

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\* These are now in the possession of the antiquary Sig. Giuseppe Scalabrini.



hair is curled and pressed close to the forehead in the fashion generally used in her time, the remainder being woven in plaits which are coiled round the top of the head after the manner of a broad *tutulus*. It is a work of the greatest importance for the study of Roman iconography.

*Excavations at the Caffarella.*

**Grecian and Luni marbles.** M. O. 85.

*It stands on a short column of « cipollino » with Attic base of Luni marble. M. 1. 45.*

- 372. **Caligula as a boy.** *A statue.* The nephew and adopted son of Augustus is clad in the *prætexta*, and wears the *bullæ* on his breast. The features correspond exactly with the various coins on which he is represented. He carries a volume in his left hand, the right being raised in an appropriate gesture. At his feet is the *scrinium* or casket. It is a work of considerable merit for the excellence of its style and the clever arrangement of the drapery.

*Found near Marino.*

**Grecian marble.** M. 1. 40.

- › 373. **Marcus Aurelius as a youth.** *A bust with chlamys.* It was found as stated along with that of his mother Domitia Lucilla described under N. 371. It is a work of remarkable merit.

*Excavations at the Caffarella.*

*It stands on a short column similar to N. 371.*

## LXI.

- › 374. **Silenus.** *A statue.* Originally intended as an ornament for a fountain, it represents the companion and teacher of Bacchus in the act of pouring out the contents of a wine-skin. His attitude is full of natural grace and freedom. Grasping the lower end of the skin which rests on his right leg, with the right hand he takes advantage of the broken branch of a tree which serves to support the leg, to rest his hand and facilitate the discharge of the water, while moderating its flow by pressing the neck of the skin with his left hand. At his left side a tiger is greedily watching him as if eager to assuage its thirst.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 25.

- 375. **Aurora** (?) A *high-relief* in Greek style. A female figure is seen in the act of driving the fiery steeds of the quadriga, her body being bent forward in a graceful manner. The ground under the horses' feet is furrowed in meandering lines in imitation of the waves of the sea.

*Found on the road to Porto near the 2<sup>nd</sup> milestone.*

**Grecian marble.** Height. M. 1. 14. Length. M. 1. 94.

- 376. **Ganymede.** A statue of excellent workmanship. With his legs crossed he leans against the trunk of a tree. In his right hand he holds the cup, and in the left the pedom or shepherd's staff. At his feet is an eagle. He wears the Phrygian cap. This statue bears some resemblance to the Ganymede by Phædimus in the Braccio Nuovo of the Vatican museum.

*Giustiniani Gallery.*

**Luni marble.** M. 1. 35.

- 377. **Hercules** offering Eurystheus the apples of the Hesperides. *Bas-relief* in Greek style. This work which owes its present name to the recent restoration to which it has been subjected, seems originally to have represented three youthful heroes,

called by Zoega the *three Corineti* or club bearers. The central figure is seated on a rock near which are a bow and quiver. The one on the right of the beholder has a cloak on his hips, and a sword in his left hand. The third bears a lion's skin and is therefore supposed to represent Hercules.

*Villa Albani.*

**Grecian marble.** Height. M. 1. 20. Breadth M. 1. 22.

- › 378. **Faun.** *A statue.* He is represented in the act of playing on the flute, his legs being crossed. A tiger's skin hangs from his left shoulder, partly hiding a trunk of a tree on which he rests his left arm. The many existing replicas, some with varied accessories, are a signal proof of the importance of the original.

*Torlonia purchase.*

**Grecian marble.** M. 1. 30.

- › 379. **Female poulterer.** *Bas-relief.* A woman seated in the interior of a shop, is engaged in displaying some geese, hares, and suckling pigs, and hanging them on hooks. A companion of hers standing behind her, points to the following lines of

Virgil inscribed above, applying the praises therein expressed to the vendor herself who in the exercise of her trade must have gained the good will of the people :

DVM MONTIBVS VMBRE LVSTRABVNT  
CONVEXA POLVS DVM SIDERA PASCET  
SEMPER HONOS NOMENQ  
TVVM LAVDESQVE MANEBVNT

This large relief, no less remarkable for its conception and rarity, than as an illustration of the above lines, may have in all probability served to decorate the tomb of the deceased vendor.

*Villa Albani.*

**Luni marble.** Length. M. 2. 18. Height. M. 1. 40.

- 380. **Bacchante.** *A statue.* Crowned with ivy she stands in an easy posture, with her legs crossed, and her right arm upon her head, while her left rests upon the trunk of a tree, on which are sculptured a serpent, an ivy-branch, and some grapes. She wears a tunic with fine folds, bound below the bosom by means of a fringed ribbon, over which is a mantle a fold of which she holds in her left hand. The expression is

pleasing and full of grace. Worthy of remark is the tunic divided into minute folds according to the style prevalent in ancient schools of art.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 44.

- » 381. **A Nymph of Diana.** *A statue.* She is clothed in a double girt-up tunic, and an *interula*. In her left arm is a fawn, her right hand holds a spear. The design of the figure is evidently taken from some ancient work.

*Found in the Sabine country, in the « Arci » farm on the site of the ancient city of Cures.*

**Luni marble.** M. 1. 20.

It stands on a square altar the four sides of which are sculptured in relief, in an elegant style in imitation of the archaic. On three of its sides is a female figure apparently representing one of the seasons, symbolized by the various products of nature. The first to the left of the beholder, has a species of bulb in the right hand, The second which is in front between the two others holds a flower, her attitude being nearly the same. The third bears in her hand

a fruit, thus jointly representing the germ, flower, and final fructifying process of plants, or the spring, summer, and autumn seasons of the year. On the fourth side is a leafy branch in full bloom. Apart from the extreme rarity of such specimens of ancient ornamental art, the one before us derives a special value from the nature of the deities to which it was dedicated.

*Found in the territory of Ceri near the so called bridge of statues.*

**Luni marble.** M. O. 75.

- 382. **Labrum or bath.** Of a rare and very beautiful quality of African marble. It is raised on two supports formed of two chimæras' claws and other ornaments, all of Luni marble.

*Villa Albani.*

**African and Luni marble** Height. M. 1.  
Breadth. M. 1. 08. Length. M. 1. 60.

- 383. **Large tazza** with bas-reliefs round it illustrating the labours of Hercules. In this celebrated triumph of ancient art the twelve labours of the Hero are represented in an equal series of groups arranged in the following order. Her-

cules slays the Nemean lion. The Nemean Nymph is a witness to his triumph. — Tames Cerberus and delivers Perseus from Avernus. — Binds the mares of Diomedes, Thrace personified being present. — Slays the Hydra of Lerna, the tutelary nymph of the swamp being present. — Captures the stag with the brazen feet, the nymph of the Cerinean grove being present. — Destroys the birds of lake Stympbalus, the tutelary nymph being present. — Bears on his shoulders the Erymanthean boar; the female figure probably represents a nymph of the river Erymanthus. — Tames the Cretan bull; the seated female figure is probably a personification of Argolis. — Cleanses the stables of Augias; the accompanying figure represents the river Alpheus whose waters he turned into the stables. — Slays the three-headed monster Geryon; the armed figure seated on a rock being probably a personification of Spain. — His encounter with the dragon which guarded the apples of the Hesperides; near him is one of the Dryads, and also two goats, an evident allusion to



the rich pastures of that Country. — His encounter with a centaur, probably Oræus. — It is a work of great interest and artistic excellence.

*Villa Albani.*

**Grecian marble.** M. 1. 77. Breadth. M. 2. 30.

*It rests on a small pedestal of oriental granite with base of African and cipollino marbles.*

- › 384. **Labrum.** Of a very rare black and white granite in an excellent state of preservation.

*Villa Albani.*

**Black and white granite with wide stains.** Length. M. 1. 96. Breadth. M. 0. 96.

*It stands on four lion's paws of porphyry, with marble base, and socle of cipollino.*

*Leaving Compt. LXI and crossing Compt. LXIX we enter Compt :*

## LXII.

- › 385. **Unknown male portrait.** *A bust showing the upper part of the breast. It probably represents some illustrious Greek charac-*

ter. The beard and hair are thick and curly, the latter being bound with a *taenia*.

*Giustiniani Gallery.*

**Parian marble.** M. O. 75.

*It stands on a short column like N. 386.*

- » 386. **Solon.** *A bust* showing the upper part of the breast. The countenance of this celebrated man expresses great calmness and a vigorous intellect. The code of laws which he drew up for the Athenian commonwealth, inspired throughout by a wise spirit of moderation, has ever been famous in history, hence the natural desire of the ancients to possess a portrait of the famous legislator. The present reproduction is similar to a hermes of him with an appropriate inscription, now in the Florence Museum, and is further remarkable for its size.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 70.

*It stands on a short column of « pavonazzetto brecciato » with Attic base of Carrara marble. Height M. 1. 46. Diam. M. O. 45.*

- » 387. **Barbarian King.** *A bust.* The fierce expression of countenance, the style of

dress, and the *pilaeum* which covers his head proclaim his Dacian origin. It is a clever work of the time of Trajan.

*Found in Rome near the via del Governo Vecchio.*

**Grecian marble.** M. 1. 20.

- 388. **Hercules and Telephus.** *A group larger than life*, after the style of the well known statue in the Vatican Museum. He carries the lion's skin on which is seated his infant son Telephus, whose mother Auge, a priestess of Minerva, had dared to conceal him in the sanctuary of the goddess. Supporting the infant with his left arm which is covered with the lion's skin, he holds his club in the right, lifting his gaze towards the left as if openly defying the vengeance of Minerva. Crouching near the club is the hind by whom Telephus was suckled, intently gazing at him. This group is more remarkable for its beautiful design than for its execution, yet the skilful manner in which the lion's skin with its varied folds has been executed is worthy of note. The composition is very effective, and is evidently copied from some famous original.

*Excavations at Porto.*

**Grecian marble.** M. 2. 22.

LXIII.

• 389. **Sleeping Ariadne.** *A semi-colossal statue.*

The unhappy princess worn out with grief at the desertion of Theseus lies on a rock immersed in slumber, her attitude being very much like that of the well-known Vatican statue, and other paintings and reliefs of which her touching history forms the subject. The upper part of her person is entirely nude, the lower part being covered by a mantle, whose disordered state reveals the troubled nature of her slumbers. This subject has inspired many of the noblest creations of art, the story of the unfortunate daughter of Minos deriving a special interest from its connection with the Dionysiac myth. The style is excellent, and the execution of the naked portions of the figure especially, very fine.

*Villa Torlonia on the Nomentan Way.*

**Grecian marble.** Length M. 2. 80. Height M. 1. 35.

• 390. **Unknown portrait.** *A bust undraped, with arms.* It represents a young man

with a slight beard, and hair parted on his forehead, whose features bear some resemblance to those of M. Brutus. The head is turned towards the left, the eyes are incised. It is remarkable no less for its style and execution, than for the peculiar form of the bust.

*Torlonia purchase.*

**Luni marble.** M. O. 80.

*It stands on a short column of « cipollino » with Attic base of Carrara marble. Height M. 1.36. Diam. M. O. 44.*

- 391. **Unknown male portrait.** A bust with cuirass. From the style it evidently belongs to a period in which art had reached its lowest point of decadence.

*Excavations at Casal Rotondo.*

**Luni marble.** M. O. 86.

*It stands on a short column like N. 390.*

## LXIV.

- 392. **Bacchus and Silenus.** A semi-colossal group. The god whose right arm is held upon his head, leans wearily with the left on the left shoulder of Silenus, who turns eagerly towards him, and from

the attitude of his right arm seems to be addressing him, while supporting himself with the staff he holds in the other. Silenus is clothed in a cloak which covers the lower half of his person, one of its folds hanging over his left arm. At his feet is a *cista*. Bacchus who is crowned with vine-leaves wears high buskins and a nebrys, fastened upon the right shoulder and descending in folds down his left side. A trunk of a tree serves to support the left leg. There exist several replicas of this subject, differing only in the personage supporting the god.

*Villa Torlonia on the Nomentan Way.*

**Grecian marble.** M. 2. 56.

- » 393. **Unknown female portrait.** *A bust of a Roman lady represented under the semblance of Juno. She is adorned with the *stephane*; the hair is coiled in a large knot on the back of the head. A clever work.*

*Torlonia purchase.*

**Grecian marble.** M. 1. 00.

*It stands on a short column of rare « Portasanta » with Attic base of Carrara marble. Height M. 1. 36. Diam. M. 0. 40.*

- 394. **Unknown male portrait.** *A bust.* It represents some personage of advanced age, with stern features, his hair and beard being cropped close after the fashion of the latter part of the third century. The eyes which are very large are incised. A remarkable work for the time when it was executed.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 88.

*It stands on a column like N. 393.*

## LXV.

- 395. **Sepulchral urn,** of large dimensions decorated with half-size figures in high relief, the subject being the marriage of two persons of high birth. In the centre we have the bride and bridegroom, the former of whom clothed in a cloak, is gazing at him. A little girl at her side holds a small casket. The bridegroom stands on the right hand. He has a slight beard and is clad in a tunic and toga. He holds a roll in his hand, perhaps the marriage contract, and is in the act of pointing out the bride to an approach-

ing guest. As a companion figure to the little girl is a youth engaged in writing in an open volume, having beside him a square casket closed with a lock, upon which are five other volumes bound with a strap. The guest mentioned above is bearded; he carries a volume in his left hand on the third finger of which is a ring. He wears the consular *trabea*, such being his rank, as proved by the presence of two lictors and two public officers or *accensi*, conspicuous among the bystanders on the right side of the urn. On the right hand of the bride is a matron who seems to fill the office of *pronuba* or bridewoman, a figure generally introduced in similar bridal subjects. She wears a cloak fastened on the hips, and a sleeveless tunic open at the bosom. Besides those enumerated this rich composition includes other nine figures, two of which are beardless, and four bearded, the group on the left side of the urn being completed by four beardless youths wearing the toga. Almost all these figures hold a volume, whence it may be inferred that they were intended to represent magistrates.



**Conspicuous** among them, on the right end of the sarcophagus, is a personage with a long beard clothed with a simple pallium, and evidently intended to represent some Greek philosopher. Leaving out the bride and bridegroom, the pronuba, and the four attendants of the consular personage, there remain exactly ten male figures, which were probably meant to represent the ten witnesses required by law to assist at the celebration of a wedding. Had the lid of this magnificent urn not been missing we might perhaps have found the inscription recording the names of the illustrious couple, who are supposed to have lived in the time of Hadrian or that of the first Antonines, from the fact that of the personages introduced some have beards and some are without. Nevertheless this splendid work of art may well be regarded, for its size, and excellent state of preservation, as well as for the erudite nature of the subject, as one of the most remarkable objects in this museum.

*Via Ardeatina.*

**Grecian marble.** Height. M. 1. 48. Length. M. 2. 64. Breadth. M. 1. 53.

- › 396. **Allegorical female figure (?)**. *A statue larger than life. It is remarkable for its rare size and careful execution.*

*Villa Torlonia on the Nomentan Way.*

**Luni marble.** M. 2. 62.

- › 397. **Antinous.** *A bust.* The breast is bare, the head crowned with ivy. State of preservation perfect.

*Giustiniani Gallery.*

*It stands on a short column of « cipollino » with Attic base of Carrara marble. Height M. 1. 40. Diam. M. 0. 44.*

- › 398. **Antinous.** *A bust.* He is crowned with ivy and corymbs. On his breast he has a tiger's skin secured on the left shoulder, whence it would appear that he had been invested with the attributes of Bacchus. The importance of this bust is enhanced by its perfect state of preservation.

*Giustiniani Gallery.*

**Grecian marble.** M. 0. 85.

*It stands on a short column of « cipollino » of the finest quality, with Attic base of Carrara marble. Height. M. 1. 47. Diam. M. 0. 44.*

## LXVI.

- › 399. **Jupiter** (?). *A bust.* He is naked, with a fold of his mantle on the left shoulder. The eyes are incised. Its artistic value is not very great, nor does the countenance possess the usual majestic type assigned to this divinity.

*Excavations at Porto.*

**Grecian marble.** M. 1.

*It stands on a short column of « pavonazzetto » with Attic base of Carrara marble. Height. M. 1. 36. Diam. M. 0. 40.*

- › 400. **Jupiter.** *A bust.* It exhibits the full majesty of expression which was assigned to the supreme ruler of Olympus, and bears some resemblance to the famous Otricoli Jove, with this difference however that the hair rises to a greater height above the forehead. The dimensions of this bust add considerably to its value and rareness.

*Excavations at Porto.*

**Grecian marble.** M. 1.

*It stands on a short column of a rare marble called « broccatellone, » with base of Carrara marble. Height. M. 1. 50. Diam. M. 0. 47.*

- » 401. **Domitian** under the semblance of Hercules. A colossal *statue*. Among the flattering distinctions showered with lavish profusion on the degenerate brother of Titus, was that of representing him with the attributes of the highest divinities. In the statue before us we see him invested with the attributes of Hercules, a form under which as we know he loved to be portrayed, from a certain resemblance which he was supposed to bear to this god in the youthful period of his career. He leans on his left leg which is supported by the trunk of a tree. He carries the apples of the Hesperides in his extended right hand, and grasps the club in his left. It is an exceedingly fine specimen of a very rare work.

*Found in the neighbourhood of Antium.*

**Luni marble.** M. 2. 25.

- » 402. **Plotina.** A *bust*. With the head partly veiled the wife of Trajan is represented with the special attributes and the

majestic expression proper to Juno. The drapery is executed with a freedom of style worthy of imitation. A feeling of gratitude on the part of Hadrian, who owed his elevation to the imperial throne mainly to her interest, contributed to increase the number of portraits of his benefactress, and it is to his time, which forms an important epoch in the history of Roman art that this work must be ascribed.

*Vitali Collection.*

**Luni marble.** M. 1. 10.

*It stands on a short column of red oriental granite with Attic base of Carrara marble.*  
*Height. M. 1. 59. Diam. M. 0. 57.*

- › 403. **Antinous.** *A bust.* Represented wearing a broad band across his forehead, which appears through the hair, and the usual wreath of ivy. His hair falls in long ringlets upon his neck. On his head is a vase somewhat like a *modius* or wheat measure. This work is executed with the usual skill displayed in such portrait-busts.

*Hadrian's villa near Tivoli.*

**Grecian marble.** M. 1. 08.

*It stands on a short column of « payonaz-zetto » like N. 399.*

## LXVII.

- › 404. **Domitian** in military attire. *A statue* with the lorica. His right hand rests on the sceptre, in his left is the globe. The lorica which is partly covered by his cloak is ornamented with hippogriffs. Close by his right leg is the trunk of a tree. So great was the hatred felt for this emperor whose memory was proscribed, that very few of his statues escaped destruction.

*Torlonia purchase.*

**Luni marble.** M. 2. 50.

- › 405. **Plautilla.** *A bust.* The features of the daughter of Plautanius, and unhappy wife of Caracalla, bear a great resemblance to the known coins of this empress. The execution is careful, the drapery moreover being executed in a very rare kind of oriental alabaster of an agate-like tint. The novel and clever manner in which the left arm is shown under the drapery is worthy of note. Such busts are excessively rare.

*Torlonia purchase.*

**Grecian marble, and oriental alabaster.** M. O. 85.

*It stands on a short column of grey African marble with Attic base of Carrara. Height. M. 1. 66. Diam. M. O. 34.*

» 406. **Ptolemy II. Philadelphus. A bust.**

This singular work affords one of the finest specimens of polychrome sculpture, which found so much favour among the ancients. This monarch exceeding in munificence and generosity every other member of his dynasty, and who by the liberal patronage which he bestowed on artists and men of learning made Alexandria one of the happiest and most sumptuous cities in the world, is herein represented in regal attire. He wears a helmet adorned with laurel, and the ægis on his breast. These portions of the bust are sculptured in an oriental alabaster of a very rare quality. The face is of black marble. It is an altogether unique work of the highest importance.

*Excavations at Porto.*

**Black marble and oriental alabaster.** M. O. 95.

*It stands on a short column of grey African marble like N. 405.*

LXVIII.

- › 407. **Ceres.** *A colossal statue.* Adorned with the *stephane* this statue bears that majestic aspect which was one of the proper characteristics of this goddess. In her left hand she carries ears of corn and poppy heads, the emblems of fertility. Her right hand rests on the sceptre. The style of this work is grand.

*Villa Torlonia on the Nomentan Way.*

**Grecian marble.** M. 2. 50.

- › 408. **Lucilla.** *A bust.* Married in the first instance to Lucius Verus, and on his death to Pompeianus, this daughter of the famous Marcus Aurelius encountered a different fate than the circumstances of her birth, and subsequent elevation to imperial rank might seem to have reserved for her. Suspected of being concerned in a conspiracy against the life of her brother Commodus, she was put to death by his orders, and hence it happens that her portraits are so rare, as few would care to run the risk of its being found in



their possession. The one before us is of great value both for its accurate resemblance and perfect state of preservation.

*Giustiniani Gallery.*

**Luni marble.** M. O. 92.

*It stands on a short column of grey granite with Attic base of Carrara marble. Height. M. 1. 33. Diam. O. 47.*

- 409. **Antoninus Pius.** *A bust.* The emperor is represented in military attire. The face denotes that this portrait must have been executed in the early years of his reign, a circumstance which added to its excellent state of preservation greatly enhances the value of this fine work.

*Cavaceppi Collection.*

**Luni marble.** M. O. 95.

*It stands on a short column on grey African marble, with Attic base of Carrara. Height. M. 1. 33. Diam. M. O. 47.*

## LXIX.

- 410. } **The two Dioscuri** represented as Lares or  
• 411. } **Penates.** *Colossal hermæ.* This subject is

one of exceeding rarity nor do we know of any similar one existing in other museums. The figures possess the same majesty of character which is observed in the colossal statues on the Quirinal hill, with this difference that the hair is longer and encircled with a pine-wreath. On their breasts they wear the *bullæ*, an ornament peculiar to children, which was afterwards hung on the family Lares. These two colossal statues must have been originally intended as companion subjects, a circumstance which taken in connection with the rarity of the subject and excellent state of preservation, adds immeasurably to their value.

*Cesarini Collection.*

**Grecian marble.** M. O. 74.

- › 412. **Captive barbarian king.** *A high relief.* He is represented in the usual posture assigned by Roman art to the vanquished. He is clothed in a tunic, breeches, and a cloak hanging from his shoulders and buckled on the breast. This relief is executed with considerable skill and freedom of style, and with a view to secure full

effect from the elevated position for which it was intended. This work is of great value for the light it throws on the history of technical art in ancient times, the sculpture being in an unfinished state and marked at intervals with those raised dots which sculptors use as points of reference in transferring their subject from the clay to the marble. This circumstance joined to the fact that it was found in a part of the ancient Campus Martius, where other works of art in an unfinished state have at different times been brought to light, seems to suggest that it was near this spot that the sculptors and workers in marble had their shops, from one of which the present work may have been brought.

*Found in Rome, near the via del Governo Vecchio.*

**Grecian marble.** M. 2. 44.

- 413. **Sepulchral figure.** A *bas-relief*. We have in this a portrait of a youth named *Caius Marcius Crescentius*, encircled by a loose wreath formed of ears of corn and fruits, and supported by two *genii*. Below it is an inscription of four lines which reads as follows :

C MARCIO CRESCENTI VIXIT ANNIS XIII -  
HOR . VIII - FECERVNT PARENTES C MAR-  
CIVS THREPTVS . ET . MARCIA - CARPIME  
FILIO DVLCISSIMO ET SIBI ET LIBERTIS LI-  
BERTABVSQVE POSTE - RISQVE . EORVM  
HVIC MONIMENTO ITVS AMBITVS DEBETVR  
H . M . H . N . S .

*Found on the road leading to Porto.*

- 414. **Front part of a sarcophagus**, with bas-reliefs probably representing scenes from the life of the person buried within it. The subject is divided into four groups. In the first on the left of the beholder, is the mother who is seated in an attitude of pain. Beside her is the *obstetrix* or midwife, holding the new-born babe which she is about to plunge in a basin. In the second the child, now grown into a youth, is reading from an open volume which he holds before him, while his teacher who is clothed with a simple pallium after the Greek fashion sits by his side. Behind the latter is a female figure who holds up a mask probably in allusion to the comedy of life, or perhaps to the peculiar nature of the young man's studies. A second female figure completes the group. In the third is a bearded male figure stretched on

a couch and awaiting the approach of death. At the head of the bed is a seated female figure and at the foot a bearded personage, probably intended for the parents of the dying man. Besides these are two female figures and an elderly man wearing a pallium, perhaps the teacher referred to above, all alike in an attitude of the deepest sorrow. In the fourth group the soul of the deceased under the form of a child is borne off by Pluto in his chariot, hovering above which is a small genius with a torch. The chariot is under the guidance of Mercury, the leader of souls, while near the horses is the recumbent figure of Earth crowned with ears of corn. Though somewhat wanting in its execution this bas-relief derives considerable importance from the subject.

*Found on the road leading to Porto.*

**Grecian marble.** Length. M. 0. 36. Breadth.  
M. 1. 57.

*Entering on the right into*

HALL N. 3.

OR

HALL OF THE SARCOPHAGI

LXX.

- › 415. **Oval Sarcophagus of large size and striated.** On the right angle we have the good shepherd wearing a tunic and high boots (*persones*), with a ram on his shoulders and two lambs at his feet. On the left is a herdsman in a similar costume, leaning with his chin on a knotty staff and holding two dead birds in his right hand. On his back he carries a bag (*pera*) in which are some broken objects whose nature cannot be ascertained. This sarcophagus is among the finest specimens of christian art, and is in an excellent state of preservation.

*Villa Torlonia on the Nomentan Way.*

**Grecian marble.** Length. M. 2. 20. Breadth. M. 1. 02. Height. M. 1. 02.

- › 416. **Triumph of Bacchus. Sarcophagus with bas-reliefs.** In the centre of the front part are two winged Victories supporting a shield with a head of Medusa with one hand, while the other holds a banner. Below the shield are two prisoners with

their arms bound behind their backs. On either side of this central group is a chariot drawn by a male and female centaur. In the left group the centaur holds a cup, and the female a bough. In the right group the centaur has a lyre in one hand and a plectrum in the other. All the four figures are crowned with pine wreaths. In the chariot on the right is Bacchus leaning with one hand on a Faun who bears a cup, and with the other on a thyrsus. In the left chariot is Ariadne with a thyrsus in her left hand, her right being held by a satyr crowned with a pine-wreath. Below the chariots are two panthers. On the right extremity of the sarcophagus are two Mænads performing a wild dance round a burning altar adorned with festoons, above which is a ram's head. One of these Mænads is clothed and is playing on a double tibia, while the other who is entirely nude raises herself on tip-toe her whole body being thrown backwards. In one hand she holds a veil which is fluttering in the breeze, and in the other a crown. On the opposite extremity is a draped Mænad holding a tympanum,

and a Satyr with a leopard's hide and a wine-skin, likewise dancing around a burning altar. At his feet the Satyr has a « *cista mistica* » out of which a serpent protrudes its head. This monument is both rare and remarkable.

*Appian Way.*

**Grecian marble.** Length. M. 2. 20. Breadth M. 0. 80. Height. M. 0. 76.

» 417. **Large Sarcophagus**, with striated front.

In the centre is a closed amphora or wine jar with the following initials inscribed upon it T. C. 7. D. On either side is a scene from the circus, of a lion bound with stout leathern thongs holding a ram in its clutches. The tamer stands nigh with a rod. The heads of the two lions are in high relief, and project considerably beyond the side of the sarcophagus, after the manner of the mouth of a fountain.

*Villa Torlonia on the Nomentan Way.*

**Grecian marble.** Length. M. 2. Breadth. M. 1. 32. Height. M. 1. 45.

» 418. **Sarcophagus.** A female figure between two trees above each of which is a bird, is represented with uplifted hands, in the christian attitude of prayer. In front



of one the trees is a casket surmounted by a bundle of volumes ; at the foot of the other is a bird. On the left side is the good shepherd with a lamb on his shoulders and a sheep at his feet. On the right is a bearded male figure clothed in a pallium who has a volume in his hand and several others at his feet. At the two extremities are two shields below which is a double headed axe and two spears. This monument belongs to Christian art, and is remarkable for its state of preservation.

*Villa Torlonia on the Nomentan Way.*

**Grecian marble.** Length. M. 2. 11. Breadth. M. 0. 70. Height. M. 0. 72.

- 419. **Crater with stand.** Elegant in form and graceful in design, and ornamented all round with acanthus leaves. The handles are formed of two dolphins. The cup is supported on three winged chimæras under which is a triangular base, on each side of which is a *foculus* between two Chimæras. The general effect of this work is very remarkable.

*Villa Albani.*

**Luni marble.** Height. M. 0. 98.  $\times$  M. 0. 95.  
Total height. M. 1. 92.

- » 420. **Large storied Sarcophagus** with high-reliefs representing the labours of Hercules. This noble work formerly in the possession of the Orsini family, is the most remarkable among the many which represent the twelve labours of Alcides in a series of groups in high relief, arranged under the twelve arches of a portico. The sarcophagus is surmounted by a lid in the form of a bed with mattress and cushions, and ornamented along the front edge with marine monsters. The head and foot of the bed are respectively adorned with horses' heads and lions' heads. Reclining in a convivial attitude on the couch are the figures of a man and woman, probably husband and wife. The former who bears some resemblance to the emperor Hadrian has a volume in his hand; the woman wears her hair in the fashion adopted in the days of the Flavii. At either end of the bed is a child, one in an attitude of repose, the other seated with fruits in its lap. Around the body of the urn is a colonnade, the sixteen arches of which are sculptured in high relief and sup-

ported on corinthian striated columns. Twelve of these arcades contain the labours of Hercules, in the other four, of which three are at the right extremity and the fourth at the other, are subjects of a different nature. The subjects relating to Hercules begin at the left side of the front, and are arranged in the following order: 1. Hercules strangles the Nemean lion. — 2. Slays the Lernean hydra. — 3. Bears on his shoulders the wild boar of Erymanthus. — 4. Captures and slays the stag of Cerine. — 5. Shoots with his arrows the birds of lake Stymphalis, one only being represented on the capital of the column. — 6. Cleanses the stables of Augias. The hero has a hoe in his hand. His face which has hitherto been represented without beard, begins to be slightly bearded, its length increasing with each successive subject. The following arcade which stands in the centre of the left end, contains a figure of Diana. In the succeeding one we see: 7. Hercules obtaining possession of the golden apples of the Hesperides. The hero who is crowned,

holds the apples in his left hand, and leans with the left on the club which rests on a bull's head. — 8. He tames the Cretan bull. — 9. Slays the Thracian Diomedes, the head of one of whose mares appears from behind the shoulders of Alcides, whose head is covered with the lion's skin. — 10. Defeats Hyppolyte queen of the Amazons. — 11. Slays the three-headed monster Geryon. Above the shoulder of the hero is a bull's head, an evident allusion to the Erycian flocks. — 12. Chains the three-headed Cerberus. — On the end, the central arcade contains the door of the sepulchre, and of the two lateral ones, the one on the right has a figure of Vesta, and the other one of Mercury.

This sarcophagus exhibits a strange confusion in the progressive order of the labours, due without doubt to carelessness on the part of the artist. The task of securing the apples of the Hesperides which is generally placed last, here occupies the sixth place. The true order however would easily be restored by placing this immediately

after the chaining of Cerberus. In further proof of this we need only call attention to the fact that in the conquest of the apples, Hercules is represented in an easy posture with a crown on his head, under which form he was worshipped as *Hercules triumphant*.

Though somewhat inferior in point of execution, this sarcophagus shows great excellence of style, the various groups being evidently taken from some of the best masterpieces of sculpture.

*Appian Way near the villa of the Quintilii.*

**Grecian marble.** Length. M. 2. 42. Breadth. M. 1. 12. Height. M. 2. 30.

421. **Vase** similar in size and form to the one described under N. 419. Sculptured around it however is a bacchic dance, of good style and execution. The remaining portions of its high base correspond to the one referred to.

*Villa Albani.*

422. **The labours of Hercules.** A *bas-relief* on the cover and front portion of a sarcophagus. The labours of Hercules are herein represented in the following order, beginning on the left of the

beholder: He strangles the Nemean lion. Near him are the club and Scythian bow, in the back ground a *parapetasma* or curtain. — Slays the hydra, of which four heads are shown. — Bears the wild boar on his shoulders; at his feet is a *dolium* or cask. — Captures the stag. — Kills the birds of Stymphalis; one of these is flying, two lie dead. — Defeats the Amazon queen. She has fallen under his feet, he being in the act of depriving her of her girdle. — Secures the golden apples. Entwined around a tree is the guardian serpent which he has slain, with its head hanging downwards. Two of the Hesperides assist at the scene. — On the two ends of the urn are scenes from his expedition against the centaurs, which however is not generally included among his labours. The five concluding labours are represented on the lid of the sarcophagus. On the left extremity we have Hercules seated on mount Ceta with a cup in his hand, in the background is a curtain. On the right are three half naked female figures, the larger of which in a recumbent attitude with her cloak des-

cribing a bow above her head, leans her hand upon a tree. This figure is probably intended as a personification of Hesperia. The other two are in attitudes expressive of profound grief. Following these are the remaining five tasks: Hercules cleanses the stables of Augias with the aid of a hoe. — Captures the Cretan bull. — Slays Diomedes. — Tames the monster Geryon. — Drags Cerberus from the cave of Tænarius. — A rare monument of great importance for the history of art.

*Villa of the Quintili on the Appian Way.*

**Grecian marble.** Length. M. 2. 20. Breadth. M. 0. 98. Height. M. 1. 03.

- 423. **Apollo and Marsyas.** *Bas-relief* on the front part of an oval sarcophagus. This is without doubt the most remarkable of the rare monuments representing this mythical contest, chief among which we may instance the two well-known sarcophagi in the Paris museum. In the centre is Apollo who with an expression of disdain, turns his head from his crest-fallen opponent. He still retains hold of the lyre which rests on the delphic tripod, with its *cortina* or covering in

the shape of a celestial globe; a griffin and a crow are at his feet. Several deities who assist at the scene, seem to be interceding for the Phrygian musician. Close to Apollo are Diana and Hercules, while on the ground behind the latter the game bag and pedom of Marsyas are visible. Seated at a distance on the right is Cybele accompanied by a lion, opposite which is mother Earth distinguishable by the globe in her left hand which is of ancient workmanship. Standing in front of Cybele is a youth wearing the chlamys with a staff in his left hand, in the act of raising his left with supplicating gesture towards the goddess, and probably intended for Olympus. Behind Cybele are Ceres and Minerva, behind the figure of Earth, Mercury and the muses Urania and Calliope. Following the curve of the urn next to the figure of Minerva is Pluto with Proserpine in his arms and a seated figure of Euterpe. Above the group of Pluto and Proserpine is a Cupid bearing a torch. Next comes a Nymph in a recumbent attitude resting with her elbow on an urn, with a reed in her left hand



which is probably intended for a river or swamp deity. On a rock near the latter is a bird, and at a little distance a seated shepherd with his staff, and somewhat lower a smaller figure of some local nymph with the customary attributes. On the opposite side of the urn, following the figure of Mercury, is a scene representing the punishment of Marsyas. He is being bound to the tree by a Scythian who rests his right foot on a rock, under which a wolf is crouching. Kneeling in front of the former is the second Scythian with his knife in his hand, and wearing the Phrygian cap which is secured under his chin in the usual manner. Behind this group is a rock, on which is a lamb and a bird. Below this is a river-god with a marsh reed and an urn, which may be intended as a personification of the river Marsyas, which was believed to have sprung from the blood of the victim. The whole of the hind portion of the sarcophagus contains vintage scenes, in which five rustic figures in varied attitudes are taking part.

*Found on the road to Porto.*

**Grecian marble.** Length/M. 2. 05. Breadth.  
M. 1. 05. Height. M. 1. 04.

- 424. **Literary or poetical recitation.** *Bas-relief* on the front part of a sarcophagus. The personage whose remains were placed within it probably lived sometime during the third century, and from his literary or poetical tastes, has been represented in the act of delivering a recitation, with an open volume in his hand. His hair and beard are closely trimmed. Near his chair is a square casket. Opposite him is a veiled female figure with features barely outlined, leaning on a small pillar with a volume in her left hand. Assisting at this scene are various other persons in the garb of philosophers, two of whom are seated opposite each other near the two ends of the relief. One of these who holds an open papyrus on his knees, has a casket under his chair, and a bundle of volumes at his feet. The other who leans on a staff has a similar bundle of volumes under his seat. In the background are the heads and part of the figures of eight Muses, with Syren's feathers in their

hair. Conspicuous among these by their attributes are Thalia, Melpomene, Euterpe, Urania and Clio. At the two extremities of the urn are Fauns in the act of pressing grapes. The lid which is of a different material and workmanship, is decorated at each of the four angles with comic masks below which are other masks of histrionic characters. Besides these are four small winged genii which probably bear some reference to the four seasons. On the lateral summits are two peacocks pecking at a *calathus*, and in a scroll the following inscription :

L · PVLLIO PEREGRINO 7 LEGION  
DEPVTATOQVI · VIX ANN XXVIII  
MENS · III · DIE I · HOR · I · S  
EQ · R

*Appian Way.*

**Grecian marble.** M. 2. 22. Breadth. M. 0. 95.  
Height. M. 1. 33.

- 425. **Striated sarcophagus.** Two figures in low relief each in front of a *parapetasma* or curtain stretched out, representing a man wearing a pallium, with a volume in his right hand, and a woman with her hand on her breast clothed in a

mantle, with hair after the fashion of the third century.

*Villa Torlonia on the Nomentan Way.*

**Greecian marble.** Length. M. 2. 20. Breadth. M. 1. 02. Height. M. 1. 00.

*In the centre of the hall:*

- » 426. **Cupid** in a chariot drawn by wild boars.

This group which is remarkable for its artistic skill, was already familiar to us from a relief in the Pio-Clementino Museum, a cast of which may be seen in the base of the present work. It is a clever specimen of a conception designed by Greek art to represent the all-powerful nature of this arch-ruler of the human species. The chariot is adorned with triumphal insignia. In the fore part are two figures of Victory holding a crown within which is a bow and an arrow with one hand, and a laurel wreath with the other. The value of this group is considerably enhanced by the fact that it affords us a fresh instance of the skill of ancient artists, in mastering the difficulties of polychrome sculpture. The material in which the two boars are executed is a « bigio morato »

marble which renders in a highly effective manner the tawny hide of these animals, nor does it seem at all unlikely that the figure of Cupid itself and the chariot ornaments were originally painted.

*Torlonia purchase.*

**Grecian and Milesian marbles.**

Length. M. 2. 18. Breadth. M. 1. 07. Height. M. 1. 55.

*Entering on the right :*

## LXXI.

- 427. **The Nile.** A semi-recumbent *statue* larger than life. This fine sculpture affords us a personification of the river Nile, in the new style introduced by Greco-Roman art. The expression of the countenance is full of majestic beauty. The head is crowned with ears of corn and fruit, interwoven with marsh weeds. The lower half of the body is covered with drapery after the style usually adopted for similar figures. In his right hand is a reed and in his left a cornucopia, an emblem of the fertility and

wealth which his annual overflowings bestow upon the country. He leans with the same arm on an urn whence the water formerly issued. Above the urn is a Sphynx a characteristic emblem of Egypt, and at the feet of the deity is a crocodile a noted denizen of the Nile. The dark hue of the marble harmonises well with the general design of the subject, and was often adopted for such figures of the river-god. It is a work of great value.

*Villa Albani.*

*Milesian marble, called bigio morato.* M. 1. 45. × M. 0. 63.

428. **Receivers of customs.** *A bas-relief.*

Various slaves or custom-house porters are engaged in landing a cargo of jars of wine from a bark, and conveying them into the store-rooms. Seated at the *telonium* or counter are three individuals who seem to be in the act of entering the quantities in an open register, which lies on a table before them. On one side is the door of the store-rooms. The coarse execution is somewhat compen-

sated for by the rarity of the subject, which is altogether unique.

*Excavations at Porto.*

*Grecian marble.* M. O. 43. X M. O. 33.

• 429. **Procession of Hercules and Bacchus.**

*Bas-reliefs* on an oval sarcophagus. Beginning with the left extremity we see a Faun whose back is turned towards us, holding a thyrsus, and preceeding various other personages. He is followed by a Mænad with a thyrsus on her shoulder, who is sounding the crotali, whilst supporting the drunken Silenus who with a convivial wreath round his neck, is seated on a panther. A bacchic youth likewise helps to support him. A second Mænad who is beating on a drum, preceeds the chariot of Bacchus, which is drawn by a Centaur blowing a horn, and a female Centaur with long flowing locks, who stoops to give suck to a young Centaur. This group calls to mind a celebrated painting by Zeuxis. Mounted on his chariot, Bacchus holds a thyrsus in his left hand and a drinking vessel in the right. By his side is an infant Satyr holding

a shepherd's reed, while further back appear the heads of another Satyr and a Bacchante supporting a weight on her head with both hands. The chariot of Bacchus is further preceeded by a Mænad who holds an instrument somewhat like a looking-glass, and followed by a second one who is dancing to the sounds of a lyre on which she is playing. Close to the latter is a tiger and a ram's head. Next comes Pan with his pipes and staff, and a cista at his feet, accompanied by another Satyr. He preceeds the chariot of Hercules which is drawn by two tigers or panthers, in whose clutches is a ram's head. The chariot is flanked by a Mænad and a youthful Faun playing on a horn. Hercules who is clothed in the lion's skin, grasps the club with his right hand; at his side is a Faun with a staff. Behind the chariot is an altar. The procession is closed by a Bacchante playing on a double tibia. This monument is interesting as illustrating the joint worship rendered to these two divinities, and is further remarkable for the beauty of its style.



*Found on the road to Porto.*

**Grecian marble.** M. 1. 65. × M. 0. 45.  
Height. M. 0. 58.

- 430. **View of the Claudian harbour at Ostia.** *A bas-relief.* This work which is unique in its kind, sets before us a view of an ancient Roman harbour, and undoubtedly that built by the emperor Claudius at Ostia, amidst the ruins of which this remarkable relief was discovered. Among other things we notice the lighthouse and the images of the divinities under whose protection the port was placed, and a triumphal arch showing one end, surmounted by a quadriga drawn by elephants. Two ships have just come in, one of which has on its sail the wolf and twins, repeated in a reversed position, and below this the initial VL. These vessels are rendered with the greatest accuracy, and they have proved of invaluable aid in conveying some knowledge of merchant shipping in ancient times. On the deck of the larger of the two vessels we notice a male and female figure in the act of offering up a sacrifice. From the fashion of the

woman's hair, and the long beard worn by the man, it is conjectured that they must have lived in the time of Septimius Severus. The wide range of subjects represented upon it and the excellence of its execution, render this work alike an object of admiration to the student of Roman archæology as well as to all lovers of ancient art.

*Excavations at Porto.*

**Grecian marble.** Height. M. 1. 22. Breadth. M. 0. 75.

- » 431. **Votive ship.** *Bas-relief.* The ship is in full sail, the helmsman at his post. A sailor stands near the foot of the mast and another who is naked is seen aloft. A small flag hangs from the prow of the vessel. High up in the background is the following inscription :

QQ · C · F. NAV

that is *Quinquennales corporis fabrum navilium*, signifying that it had been consecrated by the masters of the guild appointed for five years.

*Excavations at Porto.*

**Luni marble.** M. 0. 64. × M. 0. 92

432. **Puteal** with *bas-relief* representing bacchic scenes. Foremost is a crater probably intended to hold wine, in which Silenus is mingling water which he pours out of a skin-jar. The crater stands under the shadow of a large elm-tree, clinging around which is a vine in full leaf. A Satyr is eagerly plunging his head in the crater, while another is seen lying asleep under the shadow of the tree, his left elbow resting on a vase. In front of the latter is a bacchic youth who is performing on the tibia. On the opposite side of the well is a naked figure, probably that of Bacchus reclining on a couch with a fringed coverlet. Near him is a three legged table with wine and food. Close behind is a figure brandishing a knife, whose disordered hair, and girdle of snakes round his loins, fit him to represent the maddened Lycurgus, the violator of the feasts and rites of Bacchus. Close to the recumbent deity is a boy who calls his attention to a lascivious group to which the god himself seems to be pointing with his finger. This group is composed of an

ithyphallic satyr with a flowing mantle, dragging a ram by the horns, astride which is a naked bacchante. This is a rare and remarkable work of art.

*Found at Ostia.*

**Limestone.** Height. M. 0. 90. Diam. M. 0. 63.

- » 433. **Fragment** of a *bas-relief*. In this singular fragment of undoubted Greek art, we notice in the middle part a man leading a horse from right to left. The man who is followed by his dog, is clothed in a *pænula* or cloak usually worn on a journey, and has a *pileum* or travelling cap on his head. Advancing towards him is a male bearded figure, of lesser proportions. The background of which the upper part is missing seems to consist of a kind of temple or other building excavated in the rock, and flanked by two flights of steps, on which seated opposite each other are two figures male and female, of which the lower portion only is remaining. The male figure seems to have been draped after the style of Jupiter. On a level with the building referred to, behind the figure of the horseman,

there appears the lower extremity of another draped figure.

*It was found on the Appian Way near the tomb of Cecilia Metella, and probably belonged to some neighbouring tomb.*

**Grecian marble.** Height. M. O. 40. Breadth. M. O. 67.

- » 434. **River-god.** A semi-recumbent *statue*. The inherent hardness of the material which is a rare species of basalt, has been successfully overcome by the cleverness of the artist, the result being a work of incomparable skill exhibiting a freedom of touch and boldness of execution which in our days would be perfectly unattainable. In representing the figures of fluvial divinities, the sculptors of former days made use of white marble, as a rule reserving the darker hues for African river-deities and especially the Nile. Hence we may well look upon this noble statue as being a personification of this river. The ears of corn which we see on his brow and in his hand seem a fitting attribute of the fertilizer of Egypt. Near him is a youth who points to the ears of corn, as if calling attention to this abundant article

of food. The left hand rests upon the urn which indicates the course of the river; and hence it was that in such works the water was made to issue from the urn.

*Villa Torlonia on the Nomentan Way.*

**Basalt** in the upper part, bigio in the lower. The base is of white Carrara marble. Length. M. 2. 27. Breadth M. 0. 54. Height. M. 1. 25.

*Entering the hall of Animals :*

LXXII.

- › 435. **A dog.** An accurate representation of this animal, resting on its hind legs, and looking upwards.

*Torlonia purchase.*

**Luni marble.** M. 0. 70.

- › 436. **Boy with dove.** A seated *statue*. His countenance and attitude express in a vivid manner his anxiety to prevent the escape of the bird. Wholly occupied with this idea he unconsciously overturns a vase standing near his left leg, the liquid

contents of which in their escape, form a novel design for a fountain. On the rock is a snail, and a frog with a plant beside it. Crawling in the rear of these are a snake and a lizard.

*Excavations at Porto.*

**Grecian marble.** M. 1. 00.

- › 437. **Eagle.** The bird stands near a rock on which it has built its nest, and is watching with solicitous care an eaglet which has just issued from it. The design is remarkable for its boldness, the execution is accurate.

*Via Labicana near the villa of the Gordiani.*

**Luni marble.** Height. M. 0. 80. Length. M. 0. 73.

- › 438. **Ulysses** issuing from the cave of Polyphemus. *A group.* The artifice by means of which the king of Ithaca escaped the fury of Polyphemus, is ably reproduced in this group, in which Ulysses is represented in the act of clinging to the belly of the ram. The importance of this work is enhanced by the rarity of the subject.

*Villa Albani.*

**Luni marble.** Height. M. 0. 78. Breadth. M. 0. 35.

- » 439. **Horse's head.** It is worthy of remark for the style of harness and its ornaments. The execution is in keeping with its large size.

*Found near Capo di Bove.*

**Grecian marble.** Height. M. O. 76. Breadth. M. O. 80.

- » 440. **Ram** sacred to Mercury. On its back is a chlamys. The execution is remarkable.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 95. Height. M. O. 80.

- » 441. **Goat.** Represented in an attitude of repose and remarkable for its truthfulness. The head has been restored by Bernini. It was noted in the Giustiniani Gallery as an accurate art model.

*Giustiniani Gallery.*

**Grecian marble.** Length. M. 1. 32. Breadth. M. O. 60.

- » 442. **Boy.** A charming *group* of a boy playing with three dogs. The execution is good.

*Torlonia purchase.*

**Luni marble.** Height. M. O. 45. Length. M. O. 58.

- » 443. **Column of Sardonyx.** Among the many rare and costly materials employed by



the ancient Romans to increase the splendour of their buildings, alabaster incontestably holds the chief place, from its beautiful and ever varying gradations of tint. This column both for its size and rarity may be taken as a proof of their exquisite taste.

On the top is an antique cinerary urn of elegant design and in a perfect state of preservation. The handles are formed of two dolphins entwined, in allusion to the lucky isles, in which according to the ancients, the dead entered on a new life of joy and happiness.

*Excavations at the Caffarella, year 1878.*

**Sardonyx alabaster.** Height. M. 2. 90.  
Diam. M. 0. 40.

*It stands on a white marble base, with socle of African marble.*

- › 444. **Greyhound running.** A trunk of a tree serves as a support. Elegant execution.

*Torlonia purchase.*

**Grecian marble.** Height. M. 0. 60. Length.  
M. 0. 22. Breadth. M. 0. 36.

- › 445. **A Ram.** A capital imitation of life.

*Villa Albani.*

**Luni marble.** Height. M. 0. 95. Length,  
M. 1. 50. Breadth. M. 0. 67.

- » 446. **Ibys.** An admirable work. It holds a snake in its beak, and another in its right claw.

*Torlonia purchase.*

**Luni marble.** M. O. 53.

- » 447. **Hyena.** It is an admirable reproduction of a subject rarely met with.

*Giustiniani Gallery.*

**Grecian marble.** Height. M. O. 78. Length. M. 1. 05. Breadth. M. O. 44.

- » 448. **Boy holding a goose. A group.** This work which is remarkable for its elegance and freedom of style, is an ancient replica of a group, the design of which has been attributed to *Boethos*.

*Villa of the Gordiani on the Via Labicana.*

**Luni marble.** M. O. 96.

- » 449. **Horse's head, with curb.** It stands on a small pedestal of grey marble.

*Giustiniani Gallery.*

**Grecian marble.** Length. M. O. 50. Height. M. O. 40.

- » 450. **Lion's head.** It is sculptured in the finest quality of oriental alabaster, and originally belonged to the upper part of a trapezophorus.

*Torlonia purchase.*

**Oriental alabaster.** It stands on a small pediment of Breccia Traccagnina. Height. M. O. 40.

- › 451. **Eagle.** The execution is remarkably bold.

*Torlonia purchase.*

**Luni marble.** M. O. 80.

- › 452. **Gazelle.** An admirable imitation of life.

*Excavations at Porto.*

**Luni marble.** Height. M. O. 70, M. O. 47.

*In the middle of the hall :*

- › 453. **Faun. A group.** The follower of Bacchus crowned with ivy is represented in a semi-recumbent attitude on the back of an ass. This group is evidently reproduced from a larger work.

*Giustiniani Gallery.*

**Grecian marble.** Length. M. O. 42. Height. M. O. 46.

- › 454. **Bacchus seated on a ram. A group.** This remarkable composition was evidently inspired by some famous Greek archetype, the cleverness of its execution revealing the hand of a skilled artist. The figure of the animal is an admirable imitation of life.

*Excavations at the Caffarella, year 1878.'*

**Grechetto marble.** Height. M. 0. 80.  
Breadth. M. 0. 53. Length. M. 0. 21.

*Crossing Compt: LXXI we enter Compt:*

### LXXIII.

- » 455. **Neptune.** *A hermes.* Notwithstanding the innumerable representations of ancient divinities which have reached our times, such statues of the god who ruled over the boundless expanse of the ocean are comparatively rare. The one under notice is carefully executed.

*Found near Anzio.*

**Grecian marble.** M. 0. 52.

- » 456. **Sarcophagus.** The front which is spirally fluted bears in the centre a clipæus or shield with an image of the deceased. Below this are two cornucopiæ. At the sides and angles are winged genii holding wreaths.

*Found on the road to Porto.*

**Grecian marble.** Length. M. 2. 20. Breadth. M. 0. 50. Height. M. 0. 52.

› 457. **Head of an old man.** *A bearded bust.*

It is probably a fragment of a statue, and from its suffering expression it used prior to its removal from the Vitali collection, to be called a *Laocoon*. The head is slightly bent on the right shoulder, the eyes being turned upwards with a look of sorrow.

*Vitali Collection.*

**Luni marble.** M. O. 78.

› 458. **Sarcophagus.** In the centre is a bust of the deceased. She holds a volume in her hand, and wears her hair after the fashion of the third century. On either side are encarpi supported by four winged genii, between which are two masks of different characters. The execution is good.

*Nomentan Way.*

**Grecian marble.** Length. M. 2. 25. Breadth. M. 0. 54. Height. M. 0. 72.

› 459. **Medea and Jason.** (?). *A high relief.*

This noble fragment undoubtedly once formed part of a larger work representing the whole of the myth of Jason and Medea, with a greater profusion of detail than is usually met with in many sarco-

phagi of Roman times. The central part of this fragment is taken up by the figures of Jason and Medea, the former wearing a lion's skin and resting his left hand on a club, which despite the ancient appearance of the marble is a modern restoration. We may remark that the lion's skin is very rarely to be seen in statues of the celebrated hero. Medea is in the act of administering a sleeping potion to the dragon-guardian of the golden fleece, who is curled around a tree. To the right of the beholder are two female figures leading an unbound bull, a group which bears a great resemblance to a relief in the temple of *Nike Apteros* at Athens, in which the artist has represented two winged female figures leading a bull. In the present case the subject may refer to a sacrifice, or perhaps to the terrible bull of Colchis whose capture Jason was subsequently to effect. On the left side the scene is shifted to Corinth. Medea is seated in an attitude of deep dejection, her thoughts dwelling on the marriage of the faithless Jason with Creusa, the all-pervading nature of her grief being cle-

verly indicated by a figure of Hymen, who stands in front of her, his left arm resting on a statue of Venus of an archaic style. A similar group occurs in the well-known sarcophagus in the museum at Mantua representing the myth of Medea. The composition and execution of this work are alike worthy of note.

*Villa of the Quintilii.*

**Grecian marble.** Length. M. 0. 94. Height. M. 1. 02.

- 460. **Sarcophagus.** Two flying winged genii, support a shield on which is an unfinished figure. Below are two cornucopiæ, and the recumbent figures of the Earth and Ocean. Near the right angle is a winged genius ascending in an attitude betokening grief. Opposite the latter is a female figure playing on a *tuba* or trumpet, a probable allusion to the *conclamatio*, or loud shouting of many persons together. The two ends are ornamented with winged griffins.

*Torlonia purchase.*

**Grecian marble.** Length. M. 2. 15. Breadth. M. 0. 55. Height. M. 0. 51.

- › 461. **Bearded Bacchus.** *An architectural hermes.* Of a fine style, and bold execution. Its state of preservation is perfect.

*Cavaceppi Collection.*

**Grecian marble.** M. O. 54.

*Issuing from this Compt : and crossing N. 10  
we enter Compt :*

## LXXIV.

- › 462. **Hercules resting.** *A statue.* A well executed copy on a smaller scale of the Hercules of Lisypus in imitation of the Athenian Glycon.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 15.

- › 463. **Apollo** with the skin of Marsyas. *A statue.* This work was celebrated for the rarity of the subject even prior to its removal from the Giustiniani Gallery, where it stood together with the other statue of Marsyas to be described under the next



number. According to the opinion of learned critics it represents the god under the character of Apollo *tortor* or the executioner, who has just inflicted the cruelest punishment on the Phrygian Silenus, his unsuccessful competitor in the musical contest, by flaying him alive. The god who is crowned with laurel, raises the skin of Marsyas with his left hand, while in the right he grasps the knife.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 00.

- 464. **Marsyas** flayed and bound to the tree. *A statue.* A companion statue to the preceeding one of Apollo, with which it forms a most singular group. Marsyas is bound to the pine-tree, with some difference in the manner in which his punishment is usually represented. Thus the right arm is tied above the head, while the left is secured near the elbow to a branch of the tree. Under his feet which are likewise bound, is a shepherd's reed. The body of Marsyas entirely stripped of its skin allows the muscles to be seen. The hair and beard

are still attached to the skin held by Apollo.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 20.

- » 465. **Apollo.** *A statue.* He rests on the left leg which is supported by the trunk of a palm-tree on which he has hung his quiver. His hair is arranged in female fashion, with two large ringlets on the breast. He has an arrow in his right hand and probably held the bow in his left.

*Giustiniani Gallery.*

**Pentelic marble.** M. 1. 25.

- » 466. **Hermaphrodite.** *A statue.* The son of *Hermes* (Mercury) and *Aphrodite* (Venus) who according to the fable united within himself the two sexes, thus forming an allegory of the generating forces of nature, which the ancients attributed to the joint influence of fire and water, is herein represented. This rare statue which is somewhat smaller than life was formerly in the Giustiniani Gallery where it was favourably known.

*Giustiniani Gallery.*

**Luni marble.** M. 1. 28.

- › 466.A. **Jupiter Ammon.** *A double hermes.* This work affords an excellent instance of the conventional form under which, whilst retaining all its principal characteristics, the sculptors of ancient Greece were wont to represent this Lybian divinity. The two ram's horns almost uniting with the hair, descend from the temples without altering the outline of the two heads, which are surmounted by a double *kalathiskos*, below which is a crown of oak leaves of elegant design.

*Found at Porto.*

**Grecian marble.** M. O. 46.

- › 467. **Vase.** With large handles and cover. It is ornamented all round with bas-reliefs representing Neptune and Amphitrite surrounded by marine deities. The supreme ruler of the waves is seen on a chariot drawn by the horses which he was believed to have caused to spring out of the earth, and therefore held sacred to him, and which by an ideal change of form he was supposed to have gifted with the qualities proper to the denizens of the deep.

*Torlonia purchase.*

**Luni marble.** Height. M. 2. 00. Length.  
M. 0. 85.

- » 467.A. **Rustic divinities.** *A double female hermes.* They are crowned with flowers, in allusion to the free gifts of nature and the simple offerings of the husband-man. Such hermes are exceedingly rare. The present one is somewhat severe in style, and carefully executed.

*Found at Centocelle.*

**Grecian marble.** M. 0. 47.

- » 468. **Apollo.** *A statue.* In this graceful work the god of the sun, holds the arrow in his right hand, and the bow in the left which he raises upwards. The balteum of his quiver is seen on his breast. Two ringlets fall down his shoulders. He rests on the right leg to which the trunk of a tree serves as a support.

*Giustiniani Gallery.*

**Grechetto marble.** M. 1. 10.

LXXV.

- › 469. **Mercury or Athlete.** *A bust.* Greek art was always lavish in rendering due honours to the Gymnasium, whence its finest models were drawn. The features of this lovely bust and the arrangement of the hair belong to a style which has been generally attributed to Polyclethus.

*Torlonia purchase.*

**Grecian marble.** M. O. 63.

- › 470. **Athlete.** *A statue.* The figure which is after the style of that of Lysippus, represents an athlete who with hands uplifted is in the act of anointing his body before entering the arena. The artistic execution of the work brings out in full relief the exquisite outlines of the figure, which possesses in a remarkable degree that appearance of vigorous strength which was developed by the hardy sports of the palestra. Beside the right leg is the trunk of a palm-tree.

*Found at Porto.*

**Grecian marble,** M. 2. 10.

- › 471. **Athlete.** *A bust.* Like the preceeding statue, this bust reveals the manner of Lysippus whose famous *Apoxiomenos* in the Vatican Museum is known all the world over.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 63.

- › 472. **Athlete.** *A bust.* An excellent work of a style similar to N. 469.

*Vitali Collection.*

**Grecian marble.** M. O. 42.

- › 473. **Athlete.** *A statue.* With his left leg extended forwards, and his two arms upraised he is seemingly awaiting his adversary's attack. The hermes of Hercules and the lion's skin which serve as a support to his left leg are an allusion to the gymnasium. Like the preceeding ones this noble work is in the style of Lysippus.

*Found at Porto.*

**Grecian marble.** M. 2. 10.

- › 474. **Athlete.** *A bust.* A carefully executed bust of a style resembling N.<sup>os</sup> 469 and 472, and supposed from the *filiform* appearance of the hair, to be a copy of a bronze original.

*Torlonia purchase.*

**Grecian marble.** M. O. 46.

- › 475. **Athlete.** *A bust.* It belongs to the same school and is remarkable for its execution.

*Vitali Collection.*

**Grecian marble.** M. O. 65.

- › 476. **Athlete.** *A statue.* He is in the act of anointing himself. The right hand which he holds above his shoulder held the balsamarium, now missing, while with the left which is held close to his body he is evidently engaged in rubbing the oil over his person. The figure rests on the left leg, close to which is a palm-tree, hanging from which is the vial of oil. This statue is apparently the work of a school anterior to that of Lysippus.

*Excavations at Porto.*

**Grecian marble.** M. 1. 95.

- › 477. **Athlete.** *A bust* in the style of Lysippus.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 58.

- › 478. **Gymnasium scene.** *Bas-relief.* Representing two pancratists in action; behind which is an athlete and two youths. A little to the rear of these figures is

a column with a prize-cup, and part of the figure of a gymnast.

*Torlonia purchase.*

**Luni marble.** Height. M. 0. 42. Breadth. M. 0. 50.

- » 479. **Winged genii of the gymnasium.** *A basrelief.* Two small pancratic genii and part of the figure of a third. Another armed like a pugilist lies vanquished on the ground. Near him is the victor and a tiny genius with chlamys, in the garb of a gymnast.

*Found near Casal Rotondo.*

**Luni marble.** Height. M. 0. 29. Breadth. M. 0. 60.

- » 480. **Athlete.** *A statue.* With his body thrown forward and his arms held close to his hips, he is in the act of closing with his adversary. Throwing his full weight on the right leg he partly bends the left to which the trunk of a tree serves as a support. This figure bears a great resemblance to a well known bronze statue in the Naples museum.

*Found at Anzio.*

**Grecian marble.** M. 1. 90.

*Entering on the right into the*



FIFTH HALL  
OR  
HALL OF ARCHAIC SCULPTURE

LXXVI.

- › 481. **Hope.** *A statue.* It is one of the many reproductions of a celebrated archaic work, originally intended as a representation of Venus, but subsequently adopted by Roman art as a personification of Hope. She stands in the accustomed attitude, her dress being slightly raised to ensure greater freedom of movement. In her right hand she holds some flowers. It is a work of the earliest school of sculpture.

*Found on the road to Porto.*

**Grecian marble.** M. O. 93.

- › 482. **Priestess.** *A statue.* Bearing with equal weight on both legs, she holds a *situla* in her left hand, and a patera in the right. The smiling yet meaningless features and style of hair are undeniably

archaic. She wears a double tunic, and an upper garment in tiny folds which together with a cloak reaches down to her knees. The tunic forms a number of tiny folds on the bosom, which disappear in the lower part of the dress. It is a specimen of imitative art.

*Torlonia purchase.*

**Luni marble.** M. 1. 63.

- 483. **Diana of Ephesus.** *A statue* smaller than life. This mystical embodiment of the unfailing gifts of a bountiful nature, and the supreme power which rules its course, is one of the oldest among the many idols reared up by man. Under this form, this divinity was worshipped at Ephesus, where she had a temple which was supposed to be the most famous of the seven wonders of the world. The original statue, a work of hieratic art, was carved in wood and covered with attributes after the manner of archaic idols. In the one before us the head and hands have been made of black marble as imitating with greater fidelity the colour of the wood, which if originally not so dark would naturally become so in course of time.

*Torlonia purchase.*

**Grechetto and « nero antico. »**

*It stands on a socle of Carrara marble, with inlaid panels of white and black marble.*

- » 484. **Bearded Bacchus.** *A statue* smaller than life. Archaic imitative art. The god whose hair is dressed in female-fashion, after the manner of ancient schools, is clothed in the spoils of a tiger, the head of which he carries on his breast while the skin falls in symmetrical folds down his sides. Part of the right hand and the whole of the left arm are missing. A trunk of a tree serves as a support to the left leg on which the figure is leaning.

*Torlonia purchase.*

**Luni marble.** M. O. 95.

- » 485. **Canephora.** *A statue.* It is similar to the two in the Villa Albani, the so-called Canephoræ of *Monte Porzio* where they were found in 1761. The figure is clothed in a double tunic with tiny folds, above which she wears another garment buckled upon the left shoulder, and secured by a belt which is drawn across the bosom in the middle

of which is a mask of Medusa. She wears besides a cloak which falls partly down the back and front of her person till a little below the knee. The figure bears equally on both legs. The style though severe is correct, the execution accurate.

*Vitali Collection.*

**Grecian marble.** M. 2. 20.

- › 486. **Ideal female head.** *A hermes.* The execution shows it to belong to a period in which art had not reached its full development. The hair is *filiform* and worn in a knot.

*Torlonia purchase.*

**Grecian marble.** M. 0. 40.

- › 487. **Bacchus.** *A hermes.* It is a careful reproduction of an earlier work.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 43.

- › 488. **Vesta.** *A statue smaller than life.* An antique reproduction of a celebrated statue of this goddess, described under N. 490, which together with that already described under N. 362, and many other mutilated copies which might be found in the various museums, prove the great

importance attached to the original work. The restorer has omitted to replace the portion of drapery which covered the head.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 25.

- › 489. **Female portrait.** *A bust.* An archaic and singular specimen of Etruscan art, as shown by its crude imitation of life, style of hair, the size and droop of the ears, and the smallness of the chin, which are at variance with the general principles of Greek archaic art. The pupils of the eyes seem to have been formed of a gem or some other substance. Close to the temples there are traces of the hair. The bust is covered with a close fitting bodice partly open at the breast. It is a work of considerable importance for the history of art.

*Found at Vulci.*

**Luni marble.** M. 0. 34.

- › 490. **Vesta.** *A statue.* This statue of the household goddess, the source and centre of domestic life is held in considerable estimation, and has attracted the atten-

tion of the leading artists and archæologists from the time when it formed the chief ornament of the Giustiniani gallery. The severe style of this work harmonises fully with the ancient sanctity of the worship, and the stern character of the goddess. Her features are expressive of a tranquil majesty. The drapery descends in straight folds so as to completely hide the feet, after the manner of those early idols which were clothed with real drapery. Above a tight fitting tunic she wears a short upper garment, the head and shoulders being covered by a sort of veil in the fashion proper to matron divinities. She bears somewhat on the right leg, the head being slightly turned in the same direction. The right arm rests on her hip, and the left on the sceptre, the usual attribute of Vesta. Her short hair falls over her brow and round her face which though somewhat austere is of considerable beauty. It is undoubtedly the work of a Greek artist of the highest period of art, and is probably better fitted than any other known specimen, to enable us to form a just estimate of the majestic beauty

which the artists of that period were wont to infuse into their representations of the various divinities. This admirable work must undoubtedly have served as an object of worship.

Inserted in the pedestal is a very rare **bas-relief** of the same goddess, as tutelary deity of the *pistrinum*. She is seated in a niche, and wears the *stephane* and a sleeveless chiton over which she has a cloak. In her right hand which rests on her lap is a loaf marked with an X (*decussatus*), while the left which is held slightly forward holds a patera. On her left is a small ass and below it a *mola asinaria* « or donkey-mill. » On the right is a suckling pig, her victim. Though not remarkable for its style, this relief is of the utmost importance for its extreme rarity, and probably served to adorn the mill or domestic *pistrinum* of some ancient Roman dwelling.

*Giustiniani Gallery.*

**Grecian marble.** M. 2. 00.

- » 491. **Ephæbus.** A *hermes*. The head is adorned with a diadem. The eyes were once of

some different material. The execution is accurate.

*Villa of the Quintilii.*

**Grecian marble.** M. O. 42.

- › 492. **Lycnophora.** *A statue* of which the right arm and the lower part of the legs are missing. She wears the usual archaic dress consisting of a knitted tunic and a *peplum*. The right arm hangs down her side; in the hand she holds a long torch. There exist various replicas of this work.

*Casal Rotondo on the Appian Way.*

**Grecian marble.** M. 1. 30.

- › 493. **Bearded Bacchus.** *A hermes.* The form and character assigned to this divinity by the earliest schools of art are clearly visible in this work.

*Cavaceppi Collection.*

**Grecian marble.** M. 1. 43.

- › 494. **Minerva.** *A statue.* She wears the ægis on the breast and a helmet on the head. On her left arm she bears the shield; the right arm was supported by the spear. She is clothed in a chiton and



a peplum or upper garment. The figure bears on the right leg. The style of drapery is peculiar to the ancient schools of art.

*Giustiniani Gallery.*

**Grecian marble.** M. 1. 05.

- 495. **Nemesis.** (?) *A statue.* Among the ancients this goddess was generally looked upon as an allegorical embodiment of divine wrath, and of the distributive judgement of the gods. Her ordinary symbols were the cubit, which indicated the just measure of human actions, and a branch of the ash tree, the rod with which she punished the guilty. In this statue which is somewhat archaic in style, the goddess wears an Ionic chiton, and a large cloak of a coarser texture drawn closely round her waist, a rich fold of which passing under her right arm covers the left shoulder and part of the breast. The left arm which is held against the breast presses on this fold, the cubit being held somewhat forward. In the left is the branch. The face which exhibits a placid severity of expression, is partly covered by the hair which falls in ringlets on the brow

and shoulders. The figure bears almost equally on both legs. The feet which are truly archaic in form are naked. It is a rare and remarkable work.

*Found at Centocelle.*

**Grecian marble.** M. 1. 95.

- › 496. **Ideal female head.** *A hermes.* Noble in style and with abundant *filiform* tresses, bound by a ribbon, like the bust described under N. 486.

*Torlonia purchase.*

**Grecian marble.** M. O. 48.

- › 497. **Bearded Bacchus.** *A hermes.* A noble work. On his head he wears a sort of crown. The hair and beard, two large curls of which fall on the shoulders, are executed in the usual archaic style.

*Found at Acqua Traversa.*

**Grecian marble.** M. O. 65.

- › 498. **Venus.** *A statue.* The goddess who is seated on her throne, with her feet on a high stool, raises a hem of her cloak from her shoulder with the left hand, an attitude in which she is often represented, while with the right which is a modern restoration, she holds a mirror.

She wears a short sleeved tunic, a short upper garment and a cloak. That this statue was intended to represent Venus is clearly shown by the gesture referred to, the smiling features, and the elegant arrangement of the hair. It is a work of considerable rarity, there being few statues of this goddess of an early school, and especially in a sitting attitude.

*Cavaceppi Collection.*

**Luni marble.** M. 1. 30.

- **499. Bearded Bacchus.** *A hermes.* This work is an admirable reproduction of one of the earliest representations of this god.

*Cavaceppi Collection.*

**Luni marble.** M. 0. 60.

- ◉ **500. Beardless Bacchus. Bearded Bacchus.** *A double hermes.* In this work we have a rare instance of an antique hermes in its original entirety, no part even of its base being missing. It is an imitation of an archaic work.

*Villa of the Quintilii.*

**Grecian marble.** M. 1. 68.

- **501. Apollo. Colossal head.** This is an almost exact reproduction of the statue of the

Philesian Apollo, the work of Canacus of Sicyon who executed it for the Didymæum of Miletus. Whilst it formed part of the Vitali collection, this ideal work was held to be a portrait of Ptolemy, whose name was consequently inscribed on the pedestal, where it has been left as a proof of the divergency of opinion to which it has given rise.

*Vitali Collection.*

**Pentelic marble.** M. 1. 10.

**The round Altar** or base of a candelabrum on which the above head stands, was once probably dedicated in some public place of worship. Around it in a style drawn from some earlier work are sculptured in relief the three Capitoline divinities, Jupiter, Juno, and Minerva, each distinguishable by its special attributes. Jupiter leans with his right hand on the sceptre, and holds the left on his hip. Next comes Minerva holding the spear with the right hand, and the helmet with the left. Lastly Juno who holds the sceptre with both hands.

*Vitali Collection.*

**Luni marble.** M. 1. 22.

- › 502. **Bearded Bacchus.** *A double hermes.* In both heads the eyes had been inserted of some different material. It is an admirable work in imitation of the archaic.

*Torlonia purchase.*

**Luni marble.** M. 1. 69.

- › 503. **Cybele.** *A seated statue.* This arch divinity is seated on her throne, enveloped in the folds of her cloak, with her head veiled. She has a *tympanum* in her right hand and a young lion in her lap. The style is archaic.

*Torlonia purchase.*

**Grecian marble.** M. 0. 76.

- › 504. **Mercury.** *Draped hermes,* with both arms. He is represented in the primitive form of this class of sculpture, which from being often chosen for his representations, was called by his name. The god wears a *chlamys*, which covers the front part of his person, and is wrapped round his left arm which he rests on his side. The head is covered with a *petasus* of the earliest style. Below the hips the body assumes the square form

proper to such ancient specimens of art. The style is clearly imitative. The work is executed with considerable care.

*Found in the excavations of Cures in the Sabina.*

**Grecian marble.** Height. M. 1. 80.

- » 505. **Ideal female head.** This work is executed with great care and elegance according to the earliest principles of art.

*Villa of the Quintilii.*

**Grecian marble.** M. 0. 43.

- » 506. **Large tazza of breccia egiziana.** This is the largest known fragment of this very rare marble, which can here be seen in all its varied beauty, and hence it is looked upon as an altogether unique specimen.

*Villa Albani.*

**Breccia egiziana.** Breadth. M. 1. 85.  
Height. M. 1. 66.

*It stands on a small pedestal of carystian marble with plinth of bigio africano, and base and moulding of giallo antico.*

*Leaving this hall we enter the*

FOURTH GALLERY  
OR  
COLLECTION OF IMPERIAL PORTRAITS.

LXXVII.

- › 507. (*N. 1.*) **Caius Marius.** (?). *A bust.* A comparison with other known busts of this celebrated man, would show the present one to have been executed somewhat later.

*Found at Tusculum.*

**Grecian marble.** M. O. 53.

- › 508. (*N. 2.*) **L. Sylla** (?). *A bust.* There seems no ground to doubt the authenticity of this excellent portrait, which corresponds perfectly with that which his nephew Quinctus Rufus Pompeius caused to be engraved on a medal.

*Villa Albani.*

**Grecian marble.** M. O. 54.

- › 509. (*N. 3.*) **Pompey.** Evidently executed after his death, but of good workmanship.

*Torlonia purchase.*



- » 510. (*N. 4.*) **Lepidus** *A. bust.* This portrait of the triumvir will bear comparison with other portraits and medals. He wears the chlamys. It is a very rare work.

*Found near Civita Lavinia.*

**Grecian marble.** M. O. 70.

- » 511. (*N. 5.*) **Marcus Brutus.** (?). *A. bust.* Remarkable for its characteristic expression and great rarity.

*Torlonia purchase.*

**Grecian marble.** M. O. 48.

- » 512. (*N. 1.*) **Julius Cæsar.** *A. bust.* In military attire with the lorica and chlamys. It is remarkable for its expression and its resemblance to other authentic portraits.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 83.

- » 513. (*N. 2.*) **Augustus.** *A. bust.* He wears the lorica and paludamentum.

*Giustiniani Gallery.*

**Luni marble.** M. O. 92.

- » 514. (*N. 3.*) **Livia.** *Colossal bust.* This very rare and noble work represents the wife of Augustus under the semblance



of Juno. She is veiled and wears the *stephane*.

*Vitali Collection.*

**Grecian marble.** M. O. 90.

▷ 515. (*N. 4.*) **Caius Cilnius Mæcenas** (?).

*A bust.* The features of this great man were first rendered familiar to us by the engraved gems of Dioscorides and Solon, and subsequently by a colossal head, now in the Capitoline Museum. The latter however which had probably been executed after his death, exhibits that alteration in the features which is common to all posthumous productions of art. This bust on the contrary seems to render with admirable truthfulness the exact features of the great man, whose name is and will ever remain in future ages the honourable patronymic of every generous patron of science and art. Such is the perfection and evident truthfulness of this portrait, that it would be difficult to find its equal among the known specimens of this class of antique sculpture.

*Found in the excavations at the Caffarella in 1878.*

**Grechetto marble.** M. O. 67.

- › 516. (N. 5.) **Marcus Agrippa.** *A bust.*  
This rare and admirable work is remarkable for the expression of its features, which agree perfectly with those on the known medals of this celebrated Roman.

*Found in the Villa of the Gordiani.*

**Luni marble.** M. O. 53.

- › 517. (N. 6.) **Caius Cæsar.** *A bust.* The portraits of the nephew and adopted son of Augustus, whose hopes of succeeding to the imperial dignity were frustrated by his early death, are very rare.

*Torlonia purchase.*

**Luni marble.** M. O. 53.

- › 518. (N. 7.) **Lucius Cæsar.** *A bust* with chlamys. The brother of Caius, and like him cut short in his hopes of succeeding to Augustus by whom he had been adopted, by an early death. A very rare portrait.

*Torlonia purchase.*

**Luni marble.** M. O. 47.

- › 519. (N. 8.) **Tiberius.** *A bust.* He is represented in heroic attire as in many other

portraits of him. The chlamys is worn next the skin. A remarkable work.

*Vitali Collection.*

**Grecian marble.** M. O. 81.

- › 520. (*N. 9.*) **Drusus the younger, son of Tiberius.** *A bust.* He wears the chlamys and a cuirass, with a mask of Medusa in the middle. An exceedingly rare and admirable work.

*Found near Anzio.*

**Grecian marble.** M. O. 91.

- › 521. (*N. 10.*) **Nero Claudius Drusus.** *A bust.* The adopted son of Augustus and brother to Tiberius who bore the victorious Roman eagles to the far distant banks of the Elbe, is represented in heroic attire. The chlamys hangs from his left shoulder, leaving his breast, across which is the balteum, bare. A fine work.

*Found at Anzio.*

**Grecian marble.** M. O. 87.

- › 522. (*N. 11.*) **Germanicus.** *A bust* with chlamys and lorica, in the centre of which is a Medusa's head. The grandson and adopted child of Tiberius alike

celebrated for his virtues and misfortunes, is herein seen in the full nobility of expression which endeared him to every heart, and made him while he lived the hope of the Roman people. A rare portrait.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 72.

- › 523. (*N. 12.*) **Agrippina the Elder.** *A draped bust.* There are very few known portraits of the virtuous wife of Germanicus, the daughter of Agrippa and Julia, daughter of Augustus.

*Found near Tivoli.*

**Grecian marble.** M. O. 72.

- › 524. (*N. 13.*) **Caligula.** *A rare bust* with the chlamys which is edged with a fringe.

*Found near Tivoli.*

**Grecian marble.** M. O. 72.

- › 525. (*N. 14.*) **Drusilla.** *A draped bust.* There exist very few authenticated portraits of the sister of Caligula.

*Torlonia purchase.*

**Grecian marble.** M. O. 82.

- › 526. (*N. 15.*) **Claudius.** *A bust.* He is re-

presented in heroic attire with the chlamys on his left shoulder.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 48.

- › 527. (*N. 16.*) **Messalina.** *A draped bust.* A rare portrait of the wife of Claudius, who caused her to be put to death for her dissoluteness.

*Found near the gardens of Phaon, on the Nomentan Way.*

**Grecian marble.** M. O. 73.

- › 528. (*N. 17.*) **Agrippina the younger.** *A draped bust.* The second wife of Claudius, and widow of Domitius Ænobarbus, to whom she bore Nero. A fine work.

*Found near Tivoli.*

**Grecian marble.** M. O. 80.

- › 529. (*N. 18.*) **Britannicus.** *A bust* with lorica and chlamys. This is a rare and authentic portrait of the unfortunate son of Claudius. The execution is fine, the state of preservation perfect.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 52.

- › 530. (*N. 19.*) **Nero Cæsar.** *A bust.* The

emperor who is represented shortly after his accession to the throne, wears the chlamys and lorica in the middle of which is a Medusa's head. It is a rare and remarkable work.

*Torlonia purchase.*

**Luni marble.** M. O. 56.

- › 531. (*N. 20.*) **Nero Augustus.** *A bust with chlamys and lorica, the latter of which is ornamented with a Medusa's head. He is represented in the full vigour of manhood, the features agreeing exactly with those engraved on the later medals of this emperor.*

*Torlonia purchase.*

**Grecian marble.** M. O. 87.

- › 532. (*N. 21.*) **Poppæa.** *A draped bust. A rare portrait corresponding exactly with the few known medals of this empress.*

*Vitali Collection.*

**Grecian marble.** O. 83.

- › 533. (*N. 22.*) **Galba.** *A bust with lorica and chlamys. It is a fine and truthful portrait, and one of the rarest specimens of the imperial series.*

*Found near Otricoli.*

**Luni marble.** M. O. 95.

- › 534. (*N. 23.*) **Otho.** An exceedingly rare portrait in which he is represented in military attire, with the lorica and chlamys.

*Villa Albani.*

**Grecian marble.** M. O. 71.

- › 535. (*N. 24.*) **Vitellius.** A bust with lorica and chlamys, and already celebrated when it formed part of the Giustiniani collection.

*Giustiniani Gallery.*

**Luni marble.** M. O. 95.

- › 536. (*N. 25.*) **Vespasian.** A bust admirably executed, with lorica and chlamys.

*Villa Albani.*

**Luni marble.** M. O. 86.

- › 537. (*N. 26.*) **Titus.** A bust with lorica. A rare and admirably executed portrait in an excellent state of preservation.

*Villa Albani.*

**Luni marble.** M. O. 83

- › 538. (*N. 27.*) **Julia daughter of Titus.** A draped bust.

*Torlonia purchase.*

**Luni marble,** M. O. 85.

- » 539. (N. 28.) **Domitian.** *A bust with lorica and chlamys. It is very rare and corresponds exactly with the known medals of this emperor.*

*Torlonia purchase.*

**Luni marble.** M. O. 80.

- » 540. (N. 29.) **Domitia.** *A draped bust of great rarity.*

*Torlonia purchase.*

**Grecian marble.** M. O. 68.

- » 541. (N. 30.) **Trajan.** *A bust with chlamys and lorica, the latter of which is adorned with a Medusa's head and other ornaments. It is a work of considerable merit.*

*Giustiniani Gallery.*

**Luni marble.** M. O. 84.

- » 542. (N. 31.) **Plotina.** *A draped bust.*

*Torlonia purchase.*

**Grecian marble.** M. O. 86.

- » 543. (N. 32.) **Marciana.** *A draped bust. The portraits of this sister of the emperor Trajan are exceedingly rare.*

*Torlonia purchase.*

**Grecian marble.** M. O. 63.

- » 544. (N. 33.) **Matidia.** *A draped bust. It*



is a rare and perfectly authentic portrait of the niece of Trajan.

*Found at Porto.*

**Grecian marble.** M. O. 82.

- › 545. (N. 34.) **Hadrian Cæsar.** *A bust* with lorica, remarkable for its workmanship and expression. The Medusa's head and other ornaments on the breast are in the archaic style, which found great favour in his time.

*Villa Albani.*

**Grecian marble.** M. O. 78.

- › 546. (N. 35.) **Hadrian Augustus.** *A bust* with lorica and chlamys.

*Found at Porto.*

**Luni marble.** M. O. 78.

- › 547. (N. 36.) **Sabina.** *A draped bust.* This is one of the finest portraits of this empress who is seen in the full bloom of youth. The hair is remarkable for its perfect finish.

*Torlonia purchase.*

**Grecian marble.** M. O. 76.

548. (N. 37.) **Antoninus Pius Cæsar.** *A bust.* He is represented in heroic attire with the chlamys on his shoulder and

the balteum across his breast. A remarkable work.

*Villa Albani.*

**Luni marble.** M. O. 83.

- » 549. (N. 38.) **Antoninus Pius Augustus.** *A bust.* In the middle of the lorica is a Medusa's head, and on either shoulder by way of ornament a thunderbolt in relief. A well-executed work.

*Giustiniani Gallery.*

**Luni marble.** M. O. 81.

- » 550. (N. 39.) **Faustina the Elder.** *A draped bust.*

*Torlonia purchase.*

**Grecian marble.** M. O. 89.

- » 551. (N. 40.) **Domitia Lucilla.** *A bust.* The wife of Annius Verus, and mother of M. Aurelius, referred to in our description of N. 371 is represented in this bust, which is remarkable for its artistic excellence and careful execution. It has been mentioned that another portrait of this empress found along with that of M. Aurelius as a boy, was in the possession of the antiquary Sig. Giuseppe

Scalambrini. Since this statement was made Prince Torlonia has purchased them, being desirous that these two unique and remarkable portraits of Domitia Lucilla and those of her youthful son should find a place in this museum. The bust under notice bears a perfect resemblance to the other, yet it would appear to have been executed at an earlier age, and with some slight difference in the arrangement of the hair on the back of the head. An examination of the coins of the first and second centuries of the empire, shows that it was a common practice among ladies even of imperial rank, to vary the fashion of wearing the hair. No one can fail to notice the striking resemblance between the lineaments of the mother and those of the son, whose slightly bearded cheeks would show him to have been about twenty years of age. This resemblance fully confirms our previous statements in regard to the origin of this portrait, which may justly be considered as of the utmost importance to the study of Roman iconography, and one of the greatest treasures of this museum.

*Found near the Campus Martius within the walls of Rome, along with the following bust.*

**Pentelic marble.** M. O. 75.

- » 552. (*N. 41.*) **Marcus Aurelius Cæsar.** *A bust.* It is a carefully executed work, and is further important from the fact that it was found together with that of his mother.

**Pentelic marble.** M. O. 80.

- » 553. (*N. 42.*) **Marcus Aurelius Augustus.** *A draped bust* with cuirass, bearing a striking resemblance to the many portraits of this beloved and revered emperor. The execution is good.

*Found in the vicinity of Ardea.*

**Luni marble.** M. O. 87.

- » 554. (*N. 43.*) **Faustina the younger.** *A draped bust.* The wife of Marcus Aurelius is here represented in the full splendour of her beauty. Her portraits are exceedingly rare.

*Torlonia purchase.*

**Grecian marble.** M. O. 70.

- » 555. (*N. 44.*) **Annius Verus.** *A draped bust.* A very rare and well executed portrait,

*Giustiniani Gallery.*

**Grecian marble.** M. O. 51.

- › 556. (N. 45.) **Lucius Verus.** *A bust with tunic and chlamys. It is a well executed portrait corresponding perfectly with the known medals of this emperor.*

*Found at Acqua Traversa.*

**Luni marble.** M. O. 90.

- › 557. (N. 46.) **Lucilla.** *A bust elegantly draped. There are very few known portraits of the daughter of Marcus Aurelius and wife of Lucius Verus, his associate in the imperial honours.*

*Found at Acquatraversa.*

**Grecian marble.** M. O. 73.

- › 558. (N. 47.) **Commodus Cæsar.** *A draped bust. It is a rare and well executed work.*

*Torlonia purchase.*

**Grecian marble.** M. O. 73.

- › 559. (N. 48.) **Commodus Augustus.** *A bust with chlamys and cuirass. The portraits of this emperor whose memory was proscribed are exceedingly rare. The one under notice is remarkable for its accurate workmanship and perfect state of preservation.*

*Found in the neighbourhood of Ardea.*

**Luni marble.** M. O. 87.

- › 560. (N. 49.) **Crispina.** *A draped bust.* Among the rare portraits of imperial characters we may number this bust of the wife of Commodus, which is remarkable for its accurate execution.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 72.

- › 561. (N. 50.) **Pertinax.** *A bust with chlamys and lorica.* It is an admirable and very rare portrait which few collections of imperial personages possess.

*Found on the Appian Way near the 3<sup>d</sup> milestone.*

**Luni marble.** M. O. 91.

- › 562. (N. 51.) **Didius Julianus.** *A bust with chlamys.* A portrait of great importance for its accurate resemblance to the few existing medals of this emperor.

*Excavations at Porto.*

**Luni marble.** M. O. 80.

- › 563. (N. 52.) **Manlia Scantilla.** *A draped bust of great rarity.*

*Giustiniani Gallery.*

**Grecian marble.** M. O. 40.

- › 564. (N. 53.) **Didia Clara.** *A draped bust.*

A very rare portrait of the daughter of Didius Julianus.

*Vitali Collection.*

**Grecian marble.** M. O. 72.

- › 565. (N. 54.) **Clodius Albinus.** *A bust with cuirass and chlamys. The hatred borne to his memory by Septimius Severus whose associate he had been in the government of the empire, and whose relentless enmity was eventually the means of his death, caused his portraits to become very rare, Severus having ordered them to be destroyed wherever they were to be met with.*

*Torlonia purchase.*

**Grecian marble.** M. O. 43.

- › 566. (N. 55.) **Septimius Severus.** *A bust with chlamys and lorica, of admirable workmanship.*

*Giustiniani Gallery.*

**Grecian marble.** M. O. 90.

- › 567. (N. 56.) **Julia Pia.** *A draped bust of this celebrated woman, who is represented in the full bloom of her beauty.*

*Giustiniani Gallery.*

**Grecian marble.** M. O. 85.

- » 568. (*N. 57.*) **Caracalla Cæsar.** *A bust.* with cuirass and chlamys. It was executed before his elevation to the imperial dignity, and therefore the features compare only with his earlier medals.

*Found at Porto.*

**Luni marble.** M. O. 81.

- » 569. (*N. 58.*) **Caracalla Augustus.** *A bust* with lorica and chlamys, and one of the best portraits of this wicked man, whose stupid ferocity is shown with unusual skill.

*Villa Albani.*

**Grecian marble.** M. O. 69.

- » 570. (*N. 59.*) **Plautilla.** *A draped bust.* In this exquisite bust we have an authentic portrait of the unfortunate daughter of Plautianus, Prefect of the Prætorium, and wife of Caracalla. Her portraits are exceedingly rare.

*Cavaceppi Collection.*

**Grecian marble.** M. O. 63.

- » 571. (*N. 60.*) **Geta.** *A bust* with chlamys and lorica. On his breast is a Medusa's



head. The memory of this unhappy prince having been proscribed after his assassination by his brother Caracalla, his portraits are extremely rare.

*Torlonia purchase.*

**Grecian marble.** M. O. 88.

- » 572. (N. 61.) **Macrinus.** *A bust.* The first of this series of imperial portraits which wears the *consular trabea*, and an admirably executed portrait of Caracalla's successor. It shows us the great pride which he devoted to the careful arrangement of his beard. A work of great value.

*Found in the Veientanum of Livia, subsequently an imperial Villa.*

**Grecian marble.** M. O. 90.

- » 573. (N. 62.) **Cornelia Celsa (?)**. *A draped bust.* This fine portrait which was found together with those of Macrinus and Diadumenianus, is justly held to represent the wife of the former and mother of the latter, this opinion being evidently the most probable one. It is an admirably executed work.

*Found in the Veientanum of Livia.*

**Grecian marble** M. O. 90.

- › 574. (N. 63.) **Diadumenianus.** *A bust.* He is clothed like Macrinus. A rare and admirably executed work.

*Found in the Veientanum of Livia.*

**Grecian marble.** M. O. 77.

- › 575. (N. 64.) **Heliogabalus.** *A bust with chlamys* of exceeding rarity.

*Torlonia purchase.*

**Luni marble.** M. O. 84.

- › 576. (N. 65.) **Julia Paula.** A fine and very rare portrait of the first wife of Heliogabalus.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 78.

- › 577. (N. 66.) **Julia Aquilia.** A draped *bust* of exquisite workmanship. The left arm with hand upraised is visible beneath the cloak. It is a work of considerable rarity and admirably preserved.

*Found at Tor Sapienza.*

**Grecian marble.** M. O. 88

- › 578. (N. 67.) **Annia Faustina.** *A bust* of considerable merit.

*Found at Tor Sapienza.*

**Grecian marble.** M. O. 88.

- › 579. (N. 68.) **Julia Scœmia.** A draped *bust*.  
A rare and well executed portrait of  
the mother of Heliogabalus.

*Found at Tor Sapienza.*

**Grecian marble.** M. O. 75.

- › 580. (N. 69.) **Julia Mœsa.** A draped *bust*  
of great rarity, remarkable for its  
faultless execution and excellent state  
of preservation.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 73.

- › 581. (N. 70.) **Alexander Severus.** A *bust*.  
In heroic attire with the chlamys. There  
exist few portraits of this good em-  
peror.

*Giustiniani Gallery.*

**Luni marble.** M. O. 83.

- › 582. (N. 71.) **Sallustia Barbia Orbiana.**  
A draped *bust*. There are very few  
portraits of the wife of Alexander Se-  
verus.

*Torlonia purchase.*

**Grecian marble.** M. O. 73.

- › 583. (N. 72.) **Julia Mammæa.** A draped  
*bust*. We owe the numerous existing

portraits of this empress to the respect borne to her by her virtuous son. The one under notice is carefully executed.

*Vitali Collection.*

**Grecian marble.** M. O. 72.

- » 584. (*N. 73.*) **Maximinus.** A draped *bust* of great rarity with the distinctive mark of the *trabea*.

*Torlonia purchase.*

**Grecian marble.** M. O. 95.

- » 585. (*N. 74.*) **Gordianus Africanus.** A *bust* with the *trabea*. Of considerable rarity.

*Villa of the Gordiani.*

**Luni marble.** M. O. 05.

- » 586. (*N. 75.*) **Gordianus the younger.** A *bust* with *lorica* and *chlamys* of greater rarity even than the preceeding one.

*Villa of the Gordiani.*

**Luni marble.** M. O. 80.

- » 587. (*N. 76.*) **Balbinus.** A *bust* with the *trabea*. The shortness of his reign, and his assassination by the Prætorian guards have made his portraits excessively rare.

*Villa of the Gordiani.*

**Grecian marble.** M. O. 84.

- › 588. (N. 77.) **Pupienus.** *A bust.* He wears the tunic and a fringed chlamys. The portraits of this valiant emperor who with his colleague fell a victim to the licentiousness of the Prætorian guard, are very rare. The one under notice is remarkable for its excellent execution.

*Prætorian Camp.*

**Grecian marble.** M. O. 80.

- › 589. (N. 78.) **Gordianus Pius.** *A bust with the trabea.* A clever and exceedingly rare portrait of the third of the Gordiani who ascended the imperial throne.

*Villa of the Gordiani.*

**Grecian marble.** M. O. 81.

- › 590. (N. 79.) **Tranquillina.** *A draped bust.* The daughter of Misisheus and wife of Gordianus Pius is represented in this remarkably rare portrait.

*Villa of the Gordiani.*

**Luni marble.** M. O. 69.

- › 591. (N. 80.) **Philip.** *A bust with cuirass and chlamys.* It is one of the best which has reached our times.

*Prætorian camp.*

**Grecian marble.** M. O. 88.

- › 592. (N. 81.) **Marcia Otacilia.** A draped bust of exceeding rarity.

*Found in the neighbourhood of Otricoli.*

**Luni marble.** M. O. 66.

- › 593. (N. 82.) **Philip the younger.** A bust with cuirass and chlamys. The features agree with the account given us in history, which depicts him as being of a harsh and unbending character. A rare bust.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 86.

- › 594. (N. 83.) **Trajan Decius.** A draped bust.

*Torlonia purchase.*

**Luni marble.** M. O. 60.

- › 595. (N. 84.) **Herennia Eutriscilla.** A draped bust remarkable for its rarity and faultless execution.

*Giustiniani Gallery.*

**Luni marble.** M. O. 68.

- › 596. (N. 85.) **Quinctus Herennius.** A bust in heroic attire with chlamys. It is among the rarest of the imperial series.

*Torlonia purchase.*

**Grecian marble.** M. O. 66.

- » 597. (*N. 86.*) **Hostilianus.** *A bust of exceeding rarity. The breast is bare.*

*Vitali Collection.*

**Grecian marble.** M. O. 55.

- » 598. (*N. 87.*) **Trebonianus Gallus.** *A bust with chlamys. The shortness of his reign after his election by the army of Mesia, has rendered his portraits exceedingly rare.*

*Vitali Collection.*

**Grecian marble.** M. O. 75.

- » 599. (*N. 88.*) **Volusianus.** *A bust with a fringed chlamys, remarkable for its rarity and excellent execution.*

*Giustiniani Gallery.*

**Grecian marble.** M. O. 75.

- » 600. (*N. 89.*) **Æmilianus.** *A bust with trabea. It is a rare and well executed work.*

*Vitali Collection.*

**Grecian marble.** M. O. 86.

- » 601. (*N. 90.*) **Valerian.** *A bust covered with scale armour, above which is the chlamys. It is a rare portrait of this ill-fated emperor.*

*Torlonia purchase.*

**Grecian marble.** M. O. 84.

- › 602. (*N. 91.*) **Mariniana.** *A draped bust altogether unique.*

*Found at Porto.*

**Grecian marble.** M. O. 69.

- › 603. (*N. 92.*) **Gallienus.** *A bust with cuirass remarkable for its execution and excellent preservation.*

*Via Appia near the 3.<sup>d</sup> milestone.*

**Grecian marble.** M. O. 75.

- › 604. (*N. 93.*) **Salonina.** *A draped bust.*

*Via Appia near the 3.<sup>d</sup> milestone.*

**Grecian marble.** M. O. 75.

- › 605. (*N. 94.*) **Saloninus.** *A naked bust altogether unique.*

*Via Appia near the 3.<sup>d</sup> milestone.*

**Luni marble.** M. O. 53.

- › 606. (*N. 95.*) **Valerian the younger.** *An heroic bust with the chlamys and balteum. A very rare portrait corresponding with the medals of this emperor.*

*Giustiniani Gallery.*

**Grecian marble.** M. O. 60.

- › 607. (*N. 96.*) **Aurelian.** *A bust covered with scale armour. This portrait of the emperor which we have every*



reason to believe to be unique, has been thoroughly authenticated by a comparison with his medals.

*Found at Porto.*

**Grecian marble.** M. O. 80.

- » 608. (N. 97.) **Severina, wife of Aurelian.** *A bust.* It bears a great resemblance to the medals of this empress.

*Giustiniani Gallery.*

**Luni marble.** M. O. 80.

- » 609. (N. 98.) **Zenobia.** *A bust* with crown. This unique portrait, is a remarkably finished work for the age in which it was executed. Its state of preservation is perfect.

*Vitali Collection.*

**Grecian marble.** M. O. 80.

- » 610. (N. 99.) **Carinus.** *A bust.* The head of Grecian marble is inserted in a bust covered with alabaster. This portrait bears a striking resemblance to the medals of this emperor.

*Giustiniani Gallery.*

**Grecian marble and alabaster.**

M. O. 80.

- » 611. (N. 100.) **Maxentius.** *A bust.* The head

is veiled. This portrait is altogether unique, and taking into consideration the period in which it was executed, it is a remarkable work.

*Circus of Maxentius close to the Appian Way.*

**Grecian marble.** M. O. 46.

» 612. (*N. 101.*) **Romulus son of Maxentius.**

*A bust.* He is crowned and wears a lion's skin on his breast. The style of this work is in itself a fresh proof of the final struggle of paganism. It is an unique portrait and thoroughly authenticated by a comparison with his medals.

*Circus of Maxentius close to the Appian Way.*

**Grecian marble.** M. O. 46.

» 613. (*N. 102.*) **Licinius.** *A bust* covered with scale armour above which is the chlamys. Proclaimed Augustus by Galerius Maximian in the year 308 of our era, he at first obtained the support of Constantine the Great, but a discord soon arose between them which ended in open warfare. Defeated by Constantine in Pannonia and Syria, and finally in Asia in the vicinity of Chalcedonia, he was under the necessity of deposing the

sceptre, and retiring to Thessalonica, such being the terms on which his life was spared. His violent death however which occurred shortly after by assassination, put an end to an existence harassed by continual fears. From this slight sketch it may easily be inferred that the portraits of this emperor who reigned sixteen years, are necessarily very rare. The authenticity of the one under notice is thoroughly established by a careful comparison with his medals.

*Torlonia purchase.*

**Grecian marble.** M. O. 75.

- » 614. (N. 103.) **Helena Fausta.** *A draped bust.* This rare and remarkable portrait is of the greatest importance for the study of iconographic art.

*Found near Tor Pignattara on the Via Labicana.*

**Luni marble.** M. O. 70.

- » 615. (N. 104.) **Flavia Maxima Fausta.** *A draped bust.* A well preserved and unique portrait, whose authenticity is established by a comparison with her medals.

*Found near Tor Pignattara on the Via Labicana.*

**Grecian marble.** M. O. 73.

- » 616. (*N. 105.*) **Crispus.** A crowned *bust* with chlamys and lorica. The authenticity of this portrait has been fully established by a comparison with the medals of this emperor.

*Torlonia purchase.*

**Grecian marble.** M. O. 50.

- » 617. (*N. 106.*) **Magnentius.** A *bust* with chlamys and cuirass in the middle of which is a Medusa's head. A very rare portrait.

*Vitali Collection.*

**Grecian marble.** M. O. 87.

- » 618. (*N. 107.*) **Jovian.** A *bust* with cuirass and chlamys. It bears an exact resemblance to his medals, and is a work of great rarity.

*Vitali Collection.*

**Grecian marble.** M. O. 67.

- » 619. (*N. 108.*) **Valentinian.** A *bust* with cuirass and chlamys. A rare portrait whose authenticity is established by a comparison with his medals.

*Giustiniani Gallery.*

**Grecian marble.** M. O. 95.

- » 620. (*N. 109.*) **Honorius.** *A bust.* The son of Theodosius the Great was raised to the throne of the western empire in the year 295, and placed under the guardianship of Stilicho. His reign which lasted nearly 29 years was characterized by a weak and irresolute policy which materially contributed to hasten the fall of the Western Empire. The authenticity of this portrait is fully established by a comparison with the contemporary medals of this emperor.

*Excavations at the Caffarella, year 1878.*

**Grechetto marble.** M. O. 57.

THE END.



## INDEX

of the antique works of sculpture existing in the Torlonia museum and described in the present catalogue, classified according to subject with their progressive number and that of the compartment in which they are placed.







# SECTION I.

Gods - Demi-gods - Allegorical divinities - Religious personages

Subject	Class of sculpture	Num. in catalogue	Number of compartment
<b>Esculapius</b> . . . . .	<i>Statue</i> . . . . .	39	VI
" . . . . .	" . . . . .	94	XVI
" (?) . . . . .	<i>Hermes</i> . . . . .	265	XLIII
<b>Africa</b> . . . . .	<i>Colossal hermes</i> . . . . .	267	XLIII
<b>Ammon</b> . . . . .	<i>Mask</i> . . . . .	287	XLV
" Jupiter . . . . .	<i>Double hermes</i> . . . . .	466a	I.XXIV
<b>Apollo</b> youthful . . . . .	<i>Statue</i> . . . . .	274	XLIII
" " . . . . .	" . . . . .	468	LXXIV
" . . . . .	" . . . . .	51	VIII
" . . . . .	" . . . . .	126	XXIII
" Citharædos . . . . .	" . . . . .	89	XV
" " . . . . .	" . . . . .	237	XXXIX
" with the skin of Mar-syas . . . . .	" . . . . .	463	LXXIV
" Pythian . . . . .	" . . . . .	370	LX
" . . . . .	" . . . . .	465	LXXIV
" Portrait of a Roman personage under the garb of . . . . .	" . . . . .	71	XII
<b>Apollo</b> . . . . .	<i>Colossal head</i> . . . . .	501	LXXVI
" . . . . .	<i>Torso</i> . . . . .	38	VI
" or young Athlete . . . . .	<i>Hermes</i> . . . . .	44	VII
<b>Atys (?)</b> . . . . .	" . . . . .	339	LIV
<b>Aurora</b> . . . . .	<i>High-relief</i> . . . . .	375	LXI
<b>Bacchus</b> . . . . .	<i>Statue</i> . . . . .	22	III
" . . . . .	" . . . . .	46	VII
" . . . . .	" . . . . .	55	IX

Subject	Class of sculpture	Num. in catalogue	Number of compartment
<b>Bacchus</b> . . . . .	<i>Statue</i> . . . .	257	XLIII
" . . . . .	" . . . .	363	LIX
" bearded . . . . .	" . . . .	484	LXXXVI
" . . . . .	<i>Statuette</i> . . . .	98	XVII
<b>Bacchus</b> and Ariadne . . . .	<i>Group</i> . . . .	251	XLII
" and Silenus . . . .	" . . . .	392	LXIV
" seated on a ram . . . .	" . . . .	454	LXXII
<b>Bacchus</b> bearded . . . . .	<i>Hermes</i> . . . .	34	V
" " . . . . .	" . . . .	461	LXXIII
" " . . . . .	" . . . .	487	LXXXVI
" " . . . . .	" . . . .	493	"
" " . . . . .	" . . . .	497	"
" " . . . . .	" . . . .	499	"
" " . . . . .	<i>Double hermes</i> . . . .	360	LIX
" bearded and beardless . . . .	" " . . . .	500	LXXXVI
" " . . . . .	" " . . . .	502	"
" . . . . .	<i>Torso</i> . . . .	1	I
" . . . . .	" . . . .	2	"
" (?) . . . . .	" . . . .	8	"
<b>Canephora</b> . . . . .	<i>Statue</i> . . . .	485	LXXXVI
<b>Ceres</b> (?) . . . . .	" . . . .	32	V
" . . . . .	" . . . .	201	XXXVI
" . . . . .	" . . . .	220	XXXVII
" . . . . .	<i>Colossal statue</i> . . . .	407	LXVIII
<b>Concord</b> . . . . .	<i>Statue</i> . . . .	208	XXXVII
" or abundance . . . .	" . . . .	238	XL
<b>Cupid</b> drawing his bow . . . .	" . . . .	171	XXXI
" with the spoils of Hercules . . . . .	" . . . .	207	XXXVII
" victorious over Hercules . . . .	" . . . .	212	"
" shooting an arrow . . . .	" . . . .	288	XLV
<b>Cupid</b> and Psyche . . . . .	<i>Group</i> . . . .	174	XXXII
" drawn by wild boars . . . .	" . . . .	426	LXX

Subject	Class of sculpture	Num. in cata- logue	Number of compartment
<b>Cupid</b> . . . . .	<i>Bust</i> . . . . .	166	XXXI
<b>Cybele</b> seated . . . . .	<i>Statue</i> . . . . .	198	XXXVI
" . . . . .	" . . . . .	503	LXXVI
" . . . . .	<i>Head</i> . . . . .	81	XIV
" unknown female por- trait in the garb of .	" . . . . .	85	"
<b>Diana</b> hunting . . . . .	<i>Statue</i> . . . . .	48	VIII
" " . . . . .	" . . . . .	210	XXXVII
" " . . . . .	" . . . . .	347	LVI
" " . . . . .	" . . . . .	366	LIX
<b>Diana</b> of Ephesus . . . . .	" . . . . .	483	LXXVI
<b>Diana</b> hunting . . . . .	<i>Torso</i> . . . . .	9	I
<b>Dioscuri</b> or Penates . . . . .	<i>Colossal hermes</i> .	410-11	LXIX
<b>Endymion</b> . . . . .	<i>Statue</i> . . . . .	199	XXXVI
<b>Eros</b> . . . . .	<i>Bust</i> . . . . .	92	XVI
<b>Faun</b> of Praxiteles . . . . .	<i>Mutilated statue</i>	11	II
" . . . . .	<i>Statue</i> . . . . .	17	III
" dancing . . . . .	" . . . . .	21	"
" of Praxiteles . . . . .	" . . . . .	112	XIX
" " . . . . .	" . . . . .	113	"
" . . . . .	" . . . . .	259	XLIII
" . . . . .	" . . . . .	378	LXI
<b>Faun</b> youthful dancing . . . . .	" . . . . .	315	L
<b>Faun</b> with a tiger . . . . .	<i>Group</i> . . . . .	45	VII
<b>Fauns</b> wrestling . . . . .	" . . . . .	116	XX
<b>Faun</b> seated on a donkey .	" . . . . .	453	LXXII
" youthful . . . . .	<i>Head</i> . . . . .	105	XVIII
" . . . . .	" . . . . .	109	"
" . . . . .	<i>Bust</i> . . . . .	108	"
" . . . . .	" . . . . .	110	XIX
" . . . . .	" . . . . .	114	"
" . . . . .	" . . . . .	115	"
" . . . . .	<i>Hermes</i> . . . . .	260	XLIII

Subject	Class of sculpture	Num. in cata- logue	Number of compartment
<b>Flora</b> seated. . . . .	<i>Statue</i> . . . .	200	XXXVI
" . . . . .	" . . . .	219	XXXVII
<b>Fortune</b> . . . . .	" . . . .	209	"
" . . . . .	" . . . .	359	LVIII
<b>Ganymede</b> . . . . .	" . . . .	204	XXXVII
" (?) or Trojan hero fighting . . . .	" . . . .	309	XLVIII
" . . . . .	" . . . .	376	LXI
" . . . . .	<i>Group</i> . . . .	277	XLIII
<b>Harpocrates</b> . . . . .	<i>Statue</i> . . . .	73	XII
<b>Hercules</b> triumphant . . . .	" . . . .	25	IV
" of Glycon . . . .	" . . . .	56	IX
" " . . . .	" . . . .	214	XXXVII
" . . . . .	" . . . .	242	XL
" infant . . . . .	" . . . .	292	XLV
" resting . . . . .	" . . . .	462	LXXIV
<b>Hercules</b> . . . . .	<i>Group</i> . . . .	36	VI
" and Telephus . . . .	" . . . .	388	LXII
<b>Hercules</b> . . . . .	<i>Bust</i> . . . .	147	XXVII
" or Athlete . . . .	" . . . .	244	XLI
" beardless . . . . .	<i>Hermes</i> . . . .	186	XXXIV
<b>Hermaphrodite</b> and Satyr .	<i>Group</i> . . . .	151	XXVIII
" . . . . .	" . . . .	157	XXIX
" . . . . .	<i>Statue</i> . . . .	466	LXXIV
<b>Hope</b> . . . . .	" . . . .	481	LXXVI
<b>Hygeia</b> . . . . .	" . . . .	176	XXXIII
" . . . . .	" . . . .	268	XLIII
<b>Isis</b> . . . . .	" . . . .	31	V
" (?) . . . . .	" . . . .	70	XII
" . . . . .	<i>Bust</i> . . . .	19	III
<b>Isis</b> and Typhon . . . .	<i>Base of a tripod</i>	20	"
<b>Isis</b> a priestess of . . . .	<i>Statue</i> . . . .	180	XXXIII
<b>Juno</b> . . . . .	" . . . .	184	XXXIV



Subject	Class of sculpture	Num. in cata- logue	Number of compartment
<b>Juno</b> . . . . .	<i>Hermes</i> . . . .	275	XLIII
" (?) . . . . .	" . . . .	324	LI
" (?) . . . . .	<i>Head</i> . . . .	130	XXIV
<b>Jupiter-Serapis</b> . . . . .	<i>Bust</i> . . . .	177	XXXIII
" crowned with oak-leaves . . . . .	" . . . .	179	"
" . . . . .	" . . . .	181	"
" (?) . . . . .	" . . . .	399	LXVI
" . . . . .	" . . . .	400	"
<b>Latona</b> . . . . .	<i>Statue</i> . . . .	68	XII
<b>Leucothea</b> . (?) . . . . .	<i>Bust</i> . . . .	75	XIII
<b>Lynophora</b> . . . . .	<i>Mutilated statue</i> . . . .	492	LXXVI
<b>Mars</b> . . . . .	<i>Head</i> . . . .	104	XVIII
<b>Mercury</b> . . . . .	<i>Statue</i> . . . .	40	VI
" . . . . .	" . . . .	59	X
" . . . . .	" . . . .	196	XXXVI
" . . . . .	<i>Bust</i> . . . .	86	XV
" . . . . .	<i>Hermes</i> . . . .	53	IX
" . . . . .	" . . . .	57	"
" . . . . .	" . . . .	504	LXXVI
<b>Minerva</b> . . . . .	<i>Statue</i> . . . .	62	X
" <i>Pacifica</i> or <i>Ergane</i> . . . . .	" . . . .	183	XXXIV
" . . . . .	" . . . .	298	XLVII
" . . . . .	" . . . .	494	LXXVI
<b>Minerva</b> . . . . .	<i>Bust</i> . . . .	99	XVII
" . . . . .	" . . . .	368	LX
" . . . . .	" . . . .	369	"
<b>Mithras</b> . . . . .	<i>Bas-relief</i> . . . .	191	XXXIV
<b>Mnemosyne</b> (?) . . . . .	<i>Statue</i> . . . .	178	XXXIII
<b>MUSES</b>			
<b>Calliope</b> . . . . .	" . . . .	236	XXXIX
<b>Clio</b> . . . . .	" . . . .	232	"
<b>Erato</b> . . . . .	" . . . .	233	"

Subject	Class of sculpture	Num. in cata- logue	Number of compartment
<b>Euterpe</b> . . . . .	<i>Statue</i> . . . . .	195	XXXV
"    seated . . . . .	" . . . . .	173	XXXII
" . . . . .	" . . . . .	175	"
" . . . . .	" . . . . .	228	XXXIX
<b>Melpomene</b> . . . . .	" . . . . .	231	"
" . . . . .	" . . . . .	301	XLVIII
<b>Polyhymnia</b> . . . . .	" . . . . .	234	XXXIX
<b>Terpsichore</b> . . . . .	" . . . . .	230	"
<b>Thalia</b> . . . . .	" . . . . .	235	"
<b>Urania</b> . . . . .	" . . . . .	229	"
<b>Muse</b> . . . . .	<i>Bust</i> . . . . .	144	XXVII
<b>Nemesis (?)</b> . . . . .	<i>Statue</i> . . . . .	495	LXXVI
<b>Neptune</b> . . . . .	<i>Bust</i> . . . . .	250	XLII
" . . . . .	<i>Hermes</i> . . . . .	455	LXXIII
"    and Amphitrite . . . . .	<i>Bas-relief</i> . . . . .	467	LXXIV
<b>Nile the</b> . . . . .	<i>Semi-recumbent statue</i> . . . . .	427	LXXI
<b>Palæmon (?)</b> . . . . .	<i>Statue</i> . . . . .	18	III
<b>Pan and Olympus</b> . . . . .	<i>Group</i> . . . . .	283	XLIV
" . . . . .	" . . . . .	284	"
<b>Peace and infant Plutus</b> . . . . .	" . . . . .	290	"
<b>Priestess</b> . . . . .	<i>Statue</i> . . . . .	482	LXXVI
<b>River-god</b> . . . . .	<i>Semi-recumbent statue</i> . . . . .	434	LXXI
<b>Satyr</b> . . . . .	<i>Bust</i> . . . . .	111	XIX
"    youthful . . . . .	<i>Hermes</i> . . . . .	329	LII
<b>Silenus</b> . . . . .	<i>Statue</i> . . . . .	168	XXXI
" . . . . .	" . . . . .	374	LXI
<b>Silenus seated</b> . . . . .	<i>Torso</i> . . . . .	7	I
<b>Sleep</b> . . . . .	<i>Hermes</i> . . . . .	50	VIII
<b>Statue allegorical, probably of     Security</b> . . . . .	<i>Statue</i> . . . . .	218	XXXVII

Subject	Class of sculpture	Num. in cata- logue	Number of compartment
Sylvanus . . . . .	<i>Statue</i> . . . . .	337	LIV
Telesphorus . . . . .	" . . . . .	154	XXVIII
Venus . . . . .	" . . . . .	26	IV
" . . . . .	" . . . . .	41	VII
" Anadyomene . . . . .	" . . . . .	47	VIII
" . . . . .	" . . . . .	61	X
" . . . . .	" . . . . .	88	XV
" of Cnidos . . . . .	" . . . . .	106	XVIII
" Marine . . . . .	" . . . . .	107	"
" . . . . .	" . . . . .	131	XXIV
" of Euplæa . . . . .	" . . . . .	146	XXVII
" untying her sandals . . . . .	" . . . . .	162	XXX
" crouching . . . . .	" . . . . .	170	XXXI
" " . . . . .	" . . . . .	182	XXXIII
" . . . . .	" . . . . .	206	XXXVII
" . . . . .	" . . . . .	211	"
" . . . . .	" . . . . .	213	"
" . . . . .	" . . . . .	215	"
" . . . . .	" . . . . .	253	XLII
" . . . . .	" . . . . .	286	XLIV
" . . . . .	" . . . . .	338	LIV
" . . . . .	" . . . . .	498	LXXVI
Venus Marine, and Cupid . . . . .	<i>Group</i> . . . . .	121	XXII
Venus (?) . . . . .	<i>Bust</i> . . . . .	145	XXVII
" (?) . . . . .	<i>Hermes</i> . . . . .	254	XLIII
" . . . . .	" . . . . .	336	LIV
" . . . . .	" . . . . .	340	"
Venus <i>Kestophorus</i> . . . . .	<i>Torso</i> . . . . .	4	I
" . . . . .	" . . . . .	10	"
" . . . . .	<i>Head</i> . . . . .	93	XVI
Vesta . . . . .	<i>Statue</i> . . . . .	362	LVIII
" . . . . .	" . . . . .	488	LXXVI
" . . . . .	" . . . . .	490	"



## SECTION II.

### Mythological and Heroic subjects

Subject	Class of sculpture	Num. in cata- logue	Number of compartment
<b>Apollo</b> and Marsyas . . .	<i>Bas-relief</i> . . .	423	LXX
<b>Ariadne</b> or dancing bacchante	<i>Statue</i> . . .	216	XXXVII
"    sleeping . . . .	"    . . . .	389	LXIII
"    or bacchante . . .	<i>Hermes</i> . . . .	319	LI
<b>Bacchante</b> . . . . .	<i>Statue</i> . . . .	380	LXI
"    . . . . .	<i>Hermes</i> . . . .	263	XLIII
"    . . . . .	"    . . . .	334	LIII
<b>Bacchanalian</b> scene . . .	<i>Bas-relief</i> . . .	432	LXXI
<b>Bacchic</b> masks . . . . .	<i>On a shield</i> . . .	291	XLV
<b>Boy</b> on a dolphin . . . .	<i>Group</i> . . . .	217	XXXVII
<b>Centaur</b> and tiger . . . .	"    . . . .	221	"
"    female. . . . .	"    . . . .	203	"
<b>Electra</b> and Orestes . . . .	"    . . . .	95	XVI
<b>Hercules</b> labours of . . . .	"    . . . .	420	LXX
"    "    . . . . .	"    . . . .	422	"
"    "    . . . . .	"    . . . .	297	XLVI
"    offering Eurystheus the golden apples of the Hesperides . . .	"    . . . .	377	LXI
<b>Leda</b> and the swan . . . .	"    . . . .	60	X
"    "    . . . . .	"    . . . .	187	XXXIV
<b>Marsyas</b> hanging from the tree	<i>Statue</i> . . . .	308	XLIX
<b>Marsyas</b> . . . . .	"    . . . .	464	LXXIV
<b>Medea</b> and Jason . . . . .	<i>High-relief</i> . . .	459	LXXIII
<b>Medusa</b> masks of . . . . .	"    . . . .	294	XLVI
"    "    . . . . .	"    . . . .	296	"



Subject	Class of sculpture	Num. in cata- logue	Number of compartment
<b>Meleager</b> . . . . .	<i>Statue</i> . . . . .	264	XLIII
<b>Nymph</b> . . . . .	" . . . . .	101	XVII
" . . . . .	" . . . . .	197	XXXVI
" holding a shell . . . . .	" . . . . .	361	LVIII
" of Diana . . . . .	" . . . . .	381	LVI
<b>Niobe</b> . . . . .	" . . . . .	141	XXVI
" . . . . .	" . . . . .	240	XL
<b>Paris</b> . . . . .	" . . . . .	102	XVII
<b>Prometheus</b> . . . . .	" . . . . .	100	"
<b>Triton</b> holding a cup . . . . .	" ( <i>bronze</i> ) . . . . .	193	XXXIV
<b>Ulysses</b> issuing from the cave of Polyphemus . . . . .	<i>Group</i> . . . . .	436	LXXII
<b>Winged</b> genii of the gymnasium	<i>Bas-relief</i> . . . . .	479	LXXV

### SECTION III.

**Gymnasium and Circus - Arts and professions - Army - Fancy  
Subjects.**

<b>Athlete</b> . . . . .	<i>Statue</i> . . . . .	326	LII
" . . . . .	" . . . . .	470	LXXV
" . . . . .	" . . . . .	473	"
" . . . . .	" . . . . .	476	"
" . . . . .	" . . . . .	480	"
<b>Athlete</b> . . . . .	<i>Head placed on a bust</i> . . . . .	24	IV
<b>Athlete</b> or Mercury . . . . .	<i>Hermes</i> . . . . .	331	LIII
" resting . . . . .	<i>Torso</i> . . . . .	37	VI
" . . . . .	<i>Hermes</i> . . . . .	333	LIII
<b>Athlete</b> or Mercury . . . . .	<i>Bust</i> . . . . .	469	LXXV
" . . . . .	" . . . . .	328	LII

Subject	Class of sculpture	Num. in cata- logue	Number of compartment
<b>Athlete</b> . . . . .	<i>Bust</i> . . . . .	471	LXXV
" . . . . .	" . . . . .	472	"
" . . . . .	" . . . . .	474	"
" . . . . .	" . . . . .	475	"
" . . . . .	" . . . . .	477	"
<b>Barbarians</b> or fighting Gauls	<i>Statues</i> . . . . .	279	XLIII
<b>Boy</b> wearing the <i>subucula</i> .	<i>Statue</i> . . . . .	69	XII
" playing with a dog . .	" . . . . .	172	XXXI
" with a vase . . . . .	" . . . . .	205	XXXVII
" with a dove . . . . .	" . . . . .	436	LXXII
" playing with three dogs .	<i>Group</i> . . . . .	442	"
" holding a goose . . . . .	" . . . . .	448	"
<b>Claudian</b> harbour at Ostia .	<i>Bas-relief</i> . . . . .	430	LXXI
<b>Diadumenos</b> of Polycletus .	<i>Statue</i> . . . . .	332	LIII
<b>Discobolos</b> . . . . .	" . . . . .	76	XIII
<b>Ephæbus</b> . . . . .	<i>Hermes</i> . . . . .	491	LXXVI
<b>Fragment of</b> . . . . .	<i>Bas-relief</i> . . . . .	433	LXXI
<b>Fisherman</b> . . . . .	<i>Head</i> . . . . .	133	XXIV
<b>Girl</b> with dove . . . . .	<i>Statue</i> . . . . .	314	L
<b>Gymnasium</b> scene . . . . .	<i>Bas-relief</i> . . . . .	478	LXXV
<b>Milo</b> of Croton . . . . .	<i>Group</i> . . . . .	167	XXXI
<b>Ocean</b> , earth, genii, etc etc .	<i>Relief from Sar-</i> <i>cophagus</i> . . . . .	460	LXXXIII
<b>Philosopher</b> seated . . . . .	<i>Statue</i> . . . . .	82	XIV
<b>Portraits</b> , male and female forming front part of a	<i>Striated Sarco-</i> <i>phagus</i> . . . . .	425	LXX
<b>Poulterer</b> female . . . . .	<i>Bas-relief</i> . . . . .	379	LXI
<b>Procession</b> of Hercules and Bacchus . . . . .	" . . . . .	429	LXXI
<b>Receivers</b> of customs . . . . .	" . . . . .	428	"
<b>Recitation</b> literary or poetical	<i>Relief from Sar-</i> <i>cophagus</i> . . . . .	424	LXX

Subject	Class of sculpture	Num. in catalogue	Number of compartment
Roman and his wife . . . .	<i>Group</i> . . . .	83	XIV
Rustic divinities . . . .	<i>Double female hermes</i> . . . .	467a	LXXIV
Shepherd offering up a sacrifice . . . . .	<i>Statue</i> . . . .	16	II
Votive ship . . . . .	<i>Bas-relief</i> . . . .	431	LXXI
Woman aged bust from front part of a . . . . .	<i>Sarcophagus</i> . . . .	458	LXXIII
Wrestler (?) . . . . .	<i>Statue</i> . . . .	355	LVII

## SECTION IV.

### Emperors and Empresses - Cæsars - Kings and Queens

Ælius Cæsar . . . . .	<i>Bust</i> . . . .	246	XLI
Æmilianus . . . . .	" . . . .	600	LXXVII
Agrippa Marcus . . . . .	" . . . .	516	"
Agrippina the elder . . . .	" . . . .	523	"
Agrippina the younger under the semblance of Ceres . . . . .	<i>Statue</i> . . . .	322	LI
" " . . . . .	<i>Bust</i> . . . .	528	LXXVII
Alexander the Great . . . .	" . . . .	91	XV
Alexander Severus . . . .	<i>Statue</i> . . . .	365	LIX
" " . . . . .	<i>Bust</i> . . . .	581	LXXVII
Annius Verus . . . . .	" . . . .	555	"
Antoninus Pius . . . . .	<i>Colossal bust</i> . . . .	226	XXXVIII
" " . . . . .	<i>Bust</i> . . . .	247	XLI
" " . . . . .	" . . . .	295	XLVI
" " . . . . .	" . . . .	409	LXVIII
" " Cæsar . . . . .	" . . . .	548	LXXVII

Subject	Class of sculpture	Num. in cata- logue	Number of compartment
<b>Antoninus Pius Augustus .</b>	<i>Bust</i> . . . .	549	LXXVII
<b>Augustus seated . . . .</b>	<i>Statue</i> . . . .	164	XXX
" . . . . .	<i>Bust</i> . . . .	305	XLVIII
" . . . . .	" . . . .	306	XLIX
" . . . . .	" . . . .	513	LXXVII
<b>Aurelian . . . . .</b>	" . . . .	607	"
<b>Balbinus . . . . .</b>	" . . . .	587	"
<b>Barbarian King . . . . .</b>	" . . . .	387	LXII
" captive King . . . .	<i>High-relief</i> . .	412	XLIX
<b>Britannicus . . . . .</b>	<i>Bust</i> . . . .	529	LXXVII
<b>Caius Cæsar . . . . .</b>	" . . . .	517	"
<b>Caligula as a boy . . . .</b>	<i>Statue</i> . . . .	372	LX
" Augustus . . . . .	<i>Bust</i> . . . .	524	LXXVII
<b>Caracalla Cæsar . . . .</b>	" . . . .	568	"
" Augustus . . . . .	" . . . .	569	"
<b>Carinus . . . . .</b>	" . . . .	610	"
<b>Claudius . . . . .</b>	<i>Statue</i> . . . .	249	XLII
" . . . . .	<i>Colossal bust</i> .	194	XXXV
" . . . . .	<i>Bust</i> . . . .	526	LXXVII
<b>Clodius Albinus . . . . .</b>	" . . . .	565	"
<b>Commodus . . . . .</b>	<i>Colossal bust</i> .	227	XXXVIII
" Cæsar . . . . .	<i>Bust</i> . . . .	364	LIX
" " . . . . .	" . . . .	558	LXXVII
" Augustus . . . . .	" . . . .	559	"
<b>Cornelia Celsa (?) . . . .</b>	" . . . .	573	"
<b>Crispina . . . . .</b>	" . . . .	560	"
<b>Crispus . . . . .</b>	" . . . .	616	"
<b>Diadumenianus . . . . .</b>	" . . . .	574	"
<b>Didia Clara . . . . .</b>	" . . . .	307	XLIX
" . . . . .	" . . . .	564	LXXVII
<b>Didius Julianus . . . . .</b>	" . . . .	562	"
<b>Domitia Longina . . . . .</b>	" . . . .	540	"
<b>Domitia Lucilla or Calvilla</b>	" . . . .	371	LX

Subject	Class of sculpture	Num. in cata- logue	Number of compartment
<b>Domitia Lucilla or Calvilla</b>	<i>Bust</i> . . . . .	554	LXXVII
<b>Domitian</b> as Hercules . . .	<i>Colossal statue</i> . . .	401	LXVI
" in military attire . . .	<i>Bust</i> . . . . .	404	LXVII
" as Bacchus . . . . .	" . . . . .	313	L
" . . . . .	" . . . . .	539	LXXVII
<b>Drusilla</b> . . . . .	" . . . . .	525	"
<b>Drusus</b> the younger . . . . .	" . . . . .	520	"
<b>Faustina</b> the elder . . . . .	" . . . . .	311	XLIX
" " . . . . .	" . . . . .	312	L
" " . . . . .	" . . . . .	353	LVII
" " . . . . .	" . . . . .	550	LXXVII
<b>Faustina</b> the younger . . . . .	" . . . . .	245	XLI
" " . . . . .	" . . . . .	358	LVIII
" " . . . . .	" . . . . .	554	LXXVII
<b>Faustina Annia</b> . . . . .	" . . . . .	578	"
<b>Flavia Maxima Fausta</b> . . .	" . . . . .	615	"
<b>Galba</b> . . . . .	" . . . . .	533	"
<b>Gallienus</b> . . . . .	" . . . . .	603	"
<b>Germanicus</b> . . . . .	<i>Bronze statue</i> . . .	255	XLIII
" . . . . .	<i>Bust</i> . . . . .	522	LXXVII
<b>Geta</b> . . . . .	" . . . . .	571	"
<b>Gordianus Africanus</b> . . . .	" . . . . .	585	"
" II the younger . . . . .	" . . . . .	586	"
" III Pius . . . . .	" . . . . .	589	"
<b>Hadrian</b> Cæsar . . . . .	" . . . . .	545	"
" Augustus . . . . .	" . . . . .	546	"
<b>Helena Fausta</b> . . . . .	" . . . . .	614	"
<b>Heliogabalus</b> . . . . .	" . . . . .	575	"
<b>Herennia Eutrisilla</b> . . . . .	" . . . . .	595	"
<b>Herennius Quinctus</b> . . . . .	" . . . . .	596	"
<b>Honorius</b> . . . . .	" . . . . .	620	"
<b>Hostilianus</b> . . . . .	" . . . . .	597	"
<b>Jovian</b> . . . . .	" . . . . .	618	"

Subject	Class of sculpture	Num. in cata- logue	Number of compartment
Julia Aquilia . . . . .	<i>Bust</i> . . . . .	577	LXXVII
Julia Domna . . . . .	<i>Statue</i> . . . . .	289	XLV
Julia Mammæa . . . . .	<i>Bust</i> . . . . .	583	LXXVII
Julia Moesa . . . . .	" . . . . .	580	"
Julia Paula . . . . .	" . . . . .	576	"
Julia Pia . . . . .	" . . . . .	567	"
Julia Scæmia . . . . .	" . . . . .	579	"
Julia daughter of Titus . . . . .	" . . . . .	538	"
Julius Cæsar . . . . .	<i>Statue</i> . . . . .	118	XXI
" " . . . . .	<i>Bust</i> . . . . .	512	LXXVII
Licinius . . . . .	" . . . . .	613	LXXVII
Livia seated . . . . .	<i>Statue</i> . . . . .	64	XI
" . . . . .	<i>Bust</i> . . . . .	514	LXXVII
Lucilla . . . . .	" . . . . .	408	XLIX
" . . . . .	" . . . . .	557	LXXVII
" . . . . .	" . . . . .	356	LXVII
Lucius Cæsar . . . . .	" . . . . .	518	LXXVII
Lucius Verus . . . . .	" . . . . .	350	LVI
" . . . . .	" . . . . .	556	LXXVII
Macrinus . . . . .	<i>Colossal bust</i> . . . . .	225	XXXVIII
" . . . . .	" . . . . .	572	LXXVII
Magnentius . . . . .	" . . . . .	617	"
Manlia Scantilla . . . . .	" . . . . .	563	"
Marcia Otacilia . . . . .	<i>Bust</i> . . . . .	134	XXV
" . . . . .	" . . . . .	592	LXVII
Marciana . . . . .	" . . . . .	543	"
Marcus Aurelius as a youth . . . . .	<i>Statue</i> . . . . .	52	VIII
" " . . . . .	<i>Hermes</i> . . . . .	320	LI
" " as a youth . . . . .	<i>Bust</i> . . . . .	373	LX
" " " " . . . . .	" . . . . .	367	XLIX
" " Cæsar . . . . .	" . . . . .	348	LVI
" " " " . . . . .	" . . . . .	552	LXXVII
" " Augustus . . . . .	" . . . . .	553	"

Subject	Class of sculpture	Num. in cata- logue	Number of compartment
Mariniana . . . . .	<i>Bust</i> . . . . .	602	LXXVII
Matidia . . . . .	" . . . . .	544	"
Maxentius . . . . .	" . . . . .	611	"
Maximin . . . . .	" . . . . .	584	"
Mecænas Caius Cilnius . . . . .	" . . . . .	515	"
Messalina . . . . .	" . . . . .	527	"
Nero Claudius Drusus . . . . .	" . . . . .	521	"
" Cæsar . . . . .	" . . . . .	310	XLIX
" " . . . . .	" . . . . .	530	LXXVII
" Augustus . . . . .	" . . . . .	531	"
Nerva . . . . .	<i>Colossal bust</i> . . . . .	222	XXXVIII
Olympias (?) . . . . .	<i>Statue</i> . . . . .	77	XIII
Otho . . . . .	<i>Bust</i> . . . . .	534	LXXVII
Pertinax . . . . .	<i>Colossal bust</i> . . . . .	223	XXXVIII
" . . . . .	<i>Bust</i> . . . . .	561	LXXVII
Philip . . . . .	" . . . . .	591	"
Philip the younger . . . . .	" . . . . .	593	"
Plautilla . . . . .	" . . . . .	352	LVII
" . . . . .	" . . . . .	405	LXVIII
" . . . . .	" . . . . .	570	LXXVII
Plotina . . . . .	<i>Statue</i> . . . . .	152	XXVIII
" . . . . .	<i>Bust</i> . . . . .	402	LXVI
" . . . . .	" . . . . .	542	LXXVII
Poppæa . . . . .	" . . . . .	532	"
Ptolemy II Philadelphus . . . . .	" . . . . .	406	LXVII
Pupienus . . . . .	" . . . . .	588	LXXVII
Romulus son of Maxentius . . . . .	" . . . . .	612	"
Sabina . . . . .	" . . . . .	547	"
Sallustia Barbia Orbiana . . . . .	" . . . . .	582	"
Salonina . . . . .	" . . . . .	604	"
Saloninus . . . . .	" . . . . .	605	"
Septimius Severus . . . . .	<i>Statue</i> . . . . .	136	XXV
" . . . . .	<i>Bust</i> . . . . .	566	LXXVII

Subject	Class of sculpture	Num. in catalogue	Number of compartments
Severina . . . . .	<i>Bust</i> . . . . .	608	LXXVII
Tiberius . . . . .	" . . . . .	351	LVI
" . . . . .	" . . . . .	519	LXXVII
" . . . . .	<i>Statue</i> . . . . .	202	XXXVI
" . . . . .	" . . . . .	349	LVI
" . . . . .	" . . . . .	72	XII
Titus . . . . .	" . . . . .	266	XLIII
" . . . . .	<i>Bust</i> . . . . .	537	LXXVII
Trajan . . . . .	<i>Colossal bust</i> . . . . .	189	XXXI V
" . . . . .	<i>Bust</i> . . . . .	317	XLIX
" . . . . .	" . . . . .	541	LXXVII
Trajan Decius . . . . .	" . . . . .	594	"
Tranquillina . . . . .	" . . . . .	590	"
Trebonianus Gallus . . . . .	" . . . . .	598	"
Valentinian . . . . .	" . . . . .	619	"
Valerian . . . . .	" . . . . .	601	"
Valerian the younger . . . . .	" . . . . .	606	"
Vespasian . . . . .	" . . . . .	293	XLVI
" . . . . .	" . . . . .	536	LXXVII
Vitellius . . . . .	" . . . . .	535	"
Volusianus . . . . .	" . . . . .	357	LVII
" . . . . .	" . . . . .	599	LXXVII
Zenobia . . . . .	" . . . . .	609	"

## SECTION V.

Orators - Philosophers - Poets - Illustrious men - Historical characters

Alcibiades . . . . .	<i>Hermes</i> . . . . .	67	XI
Antinous . . . . .	<i>Statue</i> . . . . .	271	XLIII
" . . . . .	<i>Bust</i> . . . . .	397	XLV



Subject	Class of sculpture	Num. in catalogue	Number of compartment
Antinous . . . . .	<i>Bust</i> . . . . .	398	LXV
Antius Restio . . . . .	" . . . . .	403	LXVI
Aristotle . . . . .	" . . . . .	124	XXIII
Brutus Marcus (?) . . . . .	<i>Hermes</i> . . . . .	49	VIII
Carneades . . . . .	<i>Bust</i> . . . . .	511	LXXVII
Epimenides . . . . .	<i>Hermes</i> . . . . .	63	XI
Hortensius . . . . .	" . . . . .	163	XXX
Isocrates . . . . .	<i>Statue</i> . . . . .	117	XX
Lepidus . . . . .	<i>Hermes</i> . . . . .	33	V
Lysias . . . . .	<i>Bust</i> . . . . .	510	LXXVII
Marius Caius . . . . .	<i>Hermes</i> . . . . .	30	V
Menander . . . . .	<i>Bust</i> . . . . .	507	LXXVII
Metrodorus . . . . .	<i>Hermes</i> . . . . .	165	XXX
Pompey . . . . .	" . . . . .	66	XI
Scipio Africanus . . . . .	<i>Statue</i> . . . . .	343	LV
Solon . . . . .	<i>Bust</i> . . . . .	509	LXXVII
Sophocles . . . . .	" . . . . .	346	LVI
Sylla L. . . . .	" . . . . .	386	LXII
Zeno the stoic . . . . .	<i>Hermes</i> . . . . .	161	XXX
	<i>Bust</i> . . . . .	508	LXXVII
	<i>Hermes</i> . . . . .	65	XI

## SECTION VI.

Heads - Statues - Busts - Unknown portraits.

Allegorical female figure	<i>Statue</i> . . . . .	396	LXV
Bearded head of an old man	<i>Bust</i> . . . . .	457	LXXIII
Boy . . . . .	<i>Torso</i> . . . . .	3	I
" unknown portrait of a . . . . .	<i>Statue</i> . . . . .	12	II
" " " . . . . .	" . . . . .	15	"

Subject	Class of sculpture	Num. in catalogue	Number of compartments
Boy unknown portrait of a .	<i>Statue</i> . . .	169	XXX
C. Marcius Crescens-Sepulchral bust in a . . .	<i>Bas-relief</i> . .	413	LXII
Female reclining on a convivial couch . . .	<i>Statue</i> . . .	192	XXXIV
Female portrait unknown under the garb of modesty . . . . .	" . . . . .	42	VI
" portrait . . . . .	<i>Bust</i> . . . . .	23	IV
" " . . . . .	" . . . . .	28	"
" " . . . . .	" . . . . .	87	XV
" " . . . . .	" . . . . .	96	XVI
" aged . . . . .	" . . . . .	153	XXVIII
" portrait unknown .	" . . . . .	252	XLIII
" " " . . . . .	<i>Hermes</i> . . . .	262	"
" " " . . . . .	" . . . . .	272	"
" " " . . . . .	" . . . . .	273	"
" " " . . . . .	<i>Bust</i> . . . . .	278	"
" " " . . . . .	" . . . . .	299	XLVIII
" " " . . . . .	" . . . . .	303	"
" " " . . . . .	" . . . . .	316	L
Female head inserted in a .	<i>Hermes</i> . . . .	330	LIII
" " unknown . . . . .	" . . . . .	335	LIV
Female portrait unknown. .	<i>Bust</i> . . . . .	393	LXIV
" " " . . . . .	" . . . . .	489	LXXVI
Female ideal head . . . . .	<i>Hermes</i> . . . .	54	IX
" " " . . . . .	" . . . . .	58	"
" " " . . . . .	" . . . . .	137	XXV
" " " . . . . .	" . . . . .	256	XLIII
" " " . . . . .	" . . . . .	258	"
" " " . . . . .	" . . . . .	318	LI
" " " . . . . .	" . . . . .	325	LII

Subject	Class of sculpture	Num. in cata- logue	Number of compartment
<b>Female</b> ideal head . . .	<i>Hermes</i> . . .	486	LXXVI
" " " . . .	" . . .	496	"
" " " . . .	" . . .	505	"
<b>Girl</b> (a) under the attributes of Diana . . . .	<i>Bust</i> . . . .	103	XVII
<b>Imperial</b> personage unknown .	<i>Torso</i> . . . .	5	I
<b>Male</b> bearded portrait unknown	<i>Hermes</i> . . . .	29	V
" " " " .	<i>Bust</i> . . . .	79	XIII
" " " " .	" . . . .	119	XXII
" " " " .	" . . . .	122	"
" " " " .	" . . . .	132	XXIV
" " " " .	" . . . .	140	XXVI
" " " " .	" . . . .	148	XXVII
" " " " .	" . . . .	149	XXVIII
" " " " .	" . . . .	160	XXX
" " " " .	<i>Hermes</i> . . . .	269	XLIII
" " " " .	" . . . .	276	"
" " " " .	" . . . .	327	LII
" " " " .	<i>Bust</i> . . . .	385	LXII
" " " " .	" . . . .	390	LXIII
" " " " .	" . . . .	394	LXIV
<b>Male</b> of advanced age beardless portrait unknown	" . . . .	27	IV
" " " " .	<i>Hermes</i> . . . .	43	VII
" " " " .	<i>Bust</i> . . . .	74	XIII
" " " " .	" . . . .	80	XIV
" " " " .	" . . . .	84	"
" " " " .	" . . . .	90	XV
" " " " .	" . . . .	97	XVI
" " " " .	" . . . .	120	XXII
" " " " .	" . . . .	123	"
" " " (Corbulo ?)	" . . . .	135	XXV
" " " unknown	" . . . .	139	XXVI
" " " " .	" . . . .	142	"

Subject	Class of sculpture	Num. in catalogue	Number of compartment
<b>Male</b> beardless portrait unknown	<i>Bust</i> . . . .	143	XXVI
" " " " .	<i>Colossal bust</i> .	224	XXXVIII
" " " " .	<i>Bust</i> . . . .	304	XLVIII
" " " " .	" . . . .	391	LXIII
<b>Portrait</b> on a shield . . .	<i>Front part of sarcoph.</i> . .	456	LXXIII
<b>Roman</b> matron under the attributes of Diana .	<i>Statue</i> . . . .	6	I
" " " Polhymnia	" . . . .	35	VI
" " Municipal Matron	" . . . .	188	XXXIV
<b>Roman</b> lady unknown . . .	<i>Bust</i> . . . .	125	XXIII
" " " " . . . .	" . . . .	127	"
" " " " . . . .	" . . . .	128	"
" " " " . . . .	" . . . .	129	XXIV
<b>Roman</b> personage unknown, probably Municipal .	<i>Statue</i> . . . .	190	XXXIV
" personage Municipal . . . .	" . . . .	261	XLIII
<b>Roman</b> personage a beardless portrait . . . .	<i>Bust</i> . . . .	78	XIII
<b>Young woman</b> unknown .	<i>Head</i> . . . .	138	XXV
<b>Youthful</b> portrait unknown .	<i>Hermes</i> . . . .	270	XLIII
" " " " .	<i>Statue</i> . . . .	285	XLIV
" " " " .	" . . . .	185	XXXIV

## SECTION VII.

### Animals

<b>Dog</b> . . . . .	435	LXXII
<b>Eagle</b> . . . . .	451	"
" . . . . .	437	"

Subject	Class of sculpture	Num. in cata- logue	Number of compartment
Gazelle . . . . .		452	LXXII
Goat . . . . .		441	"
Greyhound . . . . .		444	"
Horse's head . . . . .		439	"
" " with curb . . . . .		449	"
Hyena . . . . .		447	"
Ibys . . . . .		446	"
Lion's head . . . . .		450	"
Ram . . . . .		445	"
" sacred to Mercury . . . . .		440	"
Sparrow, lizard, and an owl . . . . .	Ornamental capital	13	II

## SECTION VIII.

### Architecture - Vases - Ornaments

Candelabrum . . . . .		155	XXIX
" . . . . .		156	"
" . . . . .		158	"
" . . . . .		159	"
" a fragment repr. the hours and Seasons . . . . .		150	XXVIII
Cinerary urn double handled . . . . .		344	LV
Cippus of Cattia Faustina . . . . .		282	XLIV
Column of breccia marble . . . . .		29	XL
" " " . . . . .		241	"
" black and white granite . . . . .		300	XLVIII
" " " . . . . .		302	"
" " " . . . . .		321	LI
" " " . . . . .		323	"
" of Sardonyx with cine- rary urn . . . . .		443	LXXII

Subject	Class of sculpture	Num. in cata- logue	Number of compartment
<b>Composite</b> capital of a fan- tastic style . . . . .		14	II
<b>Corinthian</b> capital . . . . .		13	"
<b>Crater</b> with bacchic feast. . . . .		341	LV
" " " " . . . . .		345	"
" ornamented . . . . .		342	"
" " with chimeras . . . . .		419	LXX
" " " " . . . . .		421	"
<b>Labrum</b> or bath . . . . .		354	LVII
" . . . . .		382	LXI
" . . . . .		384	"
<b>Sarcophagus</b> with an amphora . . . . .		417	LXX
" woman praying etc. . . . .	<i>Christian art.</i>	418	"
" labours of Hercules . . . . .		420	"
" oval striated, with the Good Shepherd . . . . .	<i>Christian art</i>	415	"
" with Triumph of Bacchus . . . . .		416	"
" front part of . . . . .		414	LXIX
<b>Sepulchral</b> urn with nuptial feast . . . . .		395	LXV
<b>Table</b> of porphyry . . . . .		280	XLIII
" " " " . . . . .		281	"
<b>Tripod</b> rosso antico . . . . .		243	XLII
" " " " . . . . .		248	"
<b>Tazza</b> with labours of Hercules . . . . .		383	LXI
" of Egyptian breccia . . . . .		506	LXXXVI

### Monuments with ancient inscriptions

See N.<sup>os</sup> 130 - 191 - 282 - 337 - 379 - 413 - 424 - 431 - 463.









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